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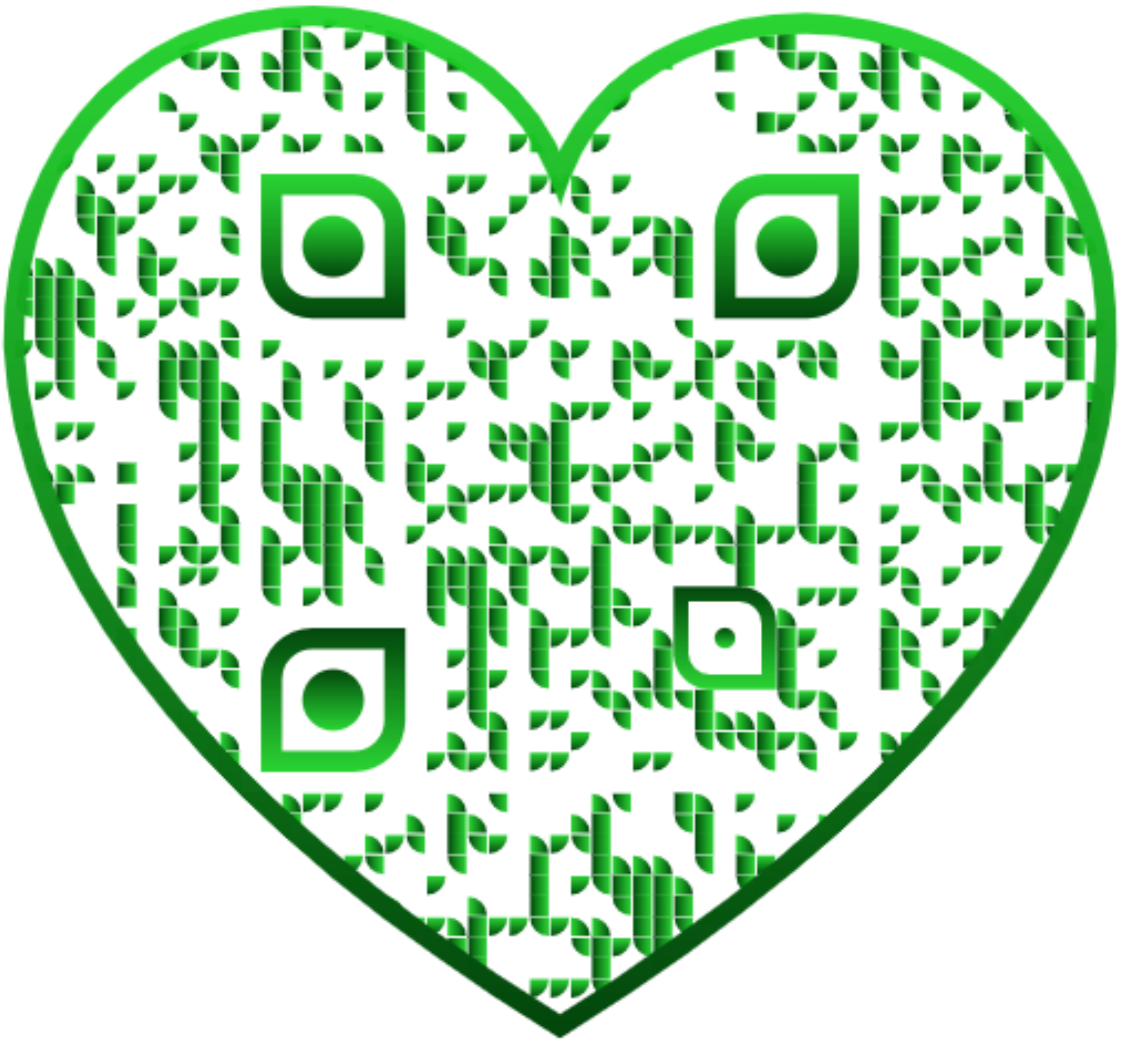

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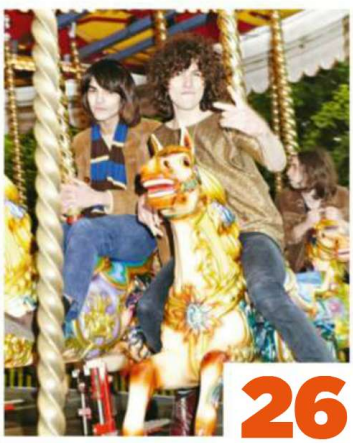

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"I'VE WORN THE SAME TOP TO A GIG THAT I'VE SLEPT IN"
***NME* GETS A HOMETOWN TOUR FROM TEMPLES, KETTERING'S NEW PSYCH ADVENTURERS**

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ON REPEAT

THE SOUNDS RATTLING ROUND THE SKULLS OF THE NME STAFF THIS WEEK

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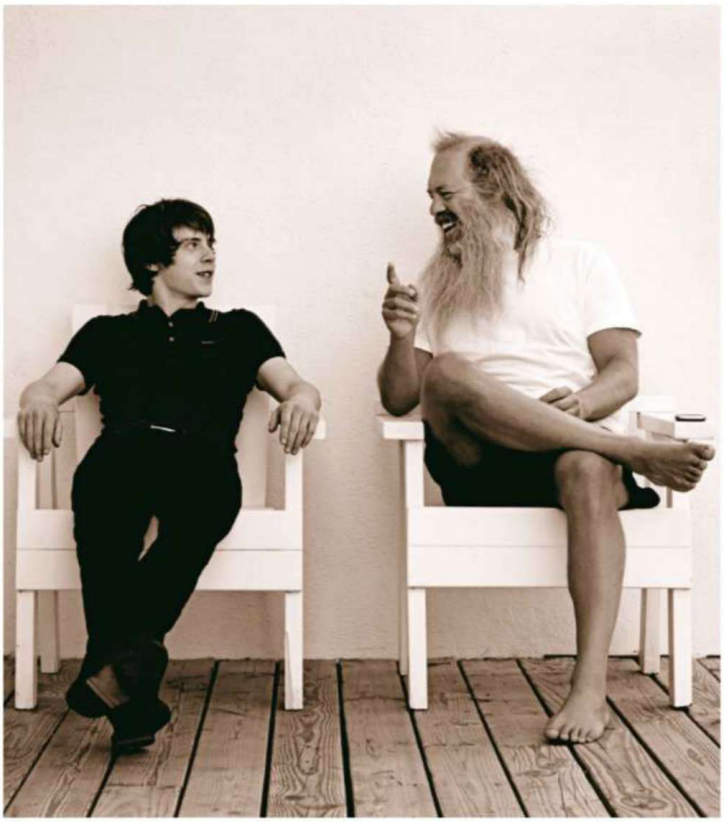

TRACK OF THE WEEK

JAKE BUGG
Broken

Recorded with legendary producer Rick Rubin in Malibu as part of the sessions for his new album, this is a reworking of Jake Bugg's ballad 'Broken' from last year's mega-selling self-titled debut album. From the sounds of it Jake's no longer just one man with a guitar on a mission to save 'real' music with the skiffle of 'Lightning Bolt' or the dusty porch croon of 'Trouble Town'. As he sings "*For you, I've become all I lost, all I hoped for*" there are wailing strings. There's a cheesy tinkle of church bells to coincide with the words "*church bells*"; then, at the song's peak, an eight-piece choir joins in to accompany Bugg's "*Wooooaaaah*". Man-mountain Chad Smith of Red Hot Chili Peppers gently patters away behind the drumkit and Rubin adds the same pop grandeur that he recently contributed to Lana Del Rey's 'Ride'. It won't put off fans of the original – which didn't exactly hold back on the showiness in its final minute – and will attract a host of new listeners. However, Bugg has already said that he fully expects his *very* slight change of direction to lead to the eagerly awaited second album getting slated. In reality it'll just make it that bit harder for him to pull off the awkward 'My name's Jake. I just like writing tunes' thing. He sounds like a polished star now.

Siân Rowe, Assistant Reviews Editor

> ***Jake's no longer just one man on a mission to save 'real' music***

RADKEY
Out Here In My Head

The latest addition to the wave of young, brilliant bands making rock'n'roll more exciting than ever, teenage brothers Radkey hold nothing back. The punk riffs and singer Dee Radke's howls on 'Out Here In My Head' are as fiery as they come, reaffirming the Missouri trio's status as a blistering prospect.

Rhian Daly, writer

NOTHANKYOU
Know Yourself

This fruit of Tom Vek's union with Olga Bell of Dirty Projectors is a dark-hearted little thing, flying in your face with spitefully flanged synths, a pulse-quickening go-go beat and Bell's rich, smouldering vocal. It's reminiscent of a super-dark New Young Pony Club or '90s tech-goth seethers Ruby.

Emily Mackay, writer

DEAF CLUB
April

At a recent London gig, Deaf Club singer Polly Mackey picked a fragrance of "violet, pheromones and coconut" to be pumped out over the usual venue stench of sweat and booze. This teaser for the Welsh shoegazers' upcoming EP is sweetly aromatic too, until the final minute when heavier guitars add a musky tang.

Nick Levine, writer

SCHOOLBOY Q FEAT. KENDRICK LAMAR
Collard Greens

Kendrick Lamar has cropped up on a *lot* of guest spots so far in 2013 (Dido? Come on), but this is by far the best. The Black Hippy pair go in on a machine-gun rattle of a beat, trading increasingly frenzied verses with a quality that can only come from two of the best rappers in the world right now competing to be the greatest.

David Renshaw, News Reporter

TEMPLES
Ankh

The sort of song Indiana Jones might uncover by plunging his hand into a hole full of scorpions, 'Ankh' is a mystical artefact of great psych-rock worth. Then it turns into an end-of-Cairo-Pier organ riff liable to summon sun gods at even the squelchiest Glastonbury.

Mark Beaumont, writer

THOM YORKE
Honey Pot

Be warned: this song might put you in a trance. Spiralling, celestial vocal loops and repeated riffs circle over bleak, mechanical beats like crows in a slate sky – or even a spoon stirring a honey pot. The track started as a remix of 'In Rainbows' track 'All I Need' before morphing into something new and very good indeed.

Lucy Jones, Deputy Editor, *NME.COM*

NO AGE
C'mon Stimmung

The first cut from the LA noise-punk duo's forthcoming fourth album 'An Object' shows no sign that they're slowing down. Fuelled by all the gutteral dirge we've come to expect, it's straight-up ragged punk, complete with a firing line of percussion and yowls of "*I'm still alriiiight*".

Jenny Stevens, Deputy News Editor

HEBRONIX
Viral

Former Yuck frontman Daniel Blumberg's new solo project returns with a string-laden single that pulls off the not insignificant trick of being just as melancholy as anything he produced with his former bandmates. Summer pop as heard in a warm narcotic daydream.

Kevin EG Perry, Assistant Editor, *NME.COM*

POND
Xanman

'Xanman' is everything rock'n'roll should be in 2013: loud, arrogant, sexy, swaggering, riff-heavy and *totally fucking cool*. It leaves you thinking that while Tame Impala – with whom the Aussie five-piece share members – are busy conquering the world, THIS is where the real party's at.

Matt Wilkinson, New Music Editor

RAIN DOES
not stop PLAY
WHATEVER YOU'RE DOING THIS SUMMER
DO IT WITH zest
CARLING
ZEST
HINT OF NATURAL CITRUS
Carling Zest with a hint of natural citrus
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UPFRONT

WHAT'S HAPPENED AND WHAT'S HAPPENING IN MUSIC THIS WEEK

Edited by Dan Stubbs

NEVER SAY DIE

The original Black Sabbath line-up are back with '13' – their first album together in 35 years. But getting there wasn't easy. ***Al Horner*** *heads to LA to find out just what it took to make it...*

MAIN EVENT

It's been 35 years since Ozzy Osbourne, Geezer Butler and Tony Iommi last recorded an album together as metal pioneers Black Sabbath. Since reuniting in 1997 for a triumphant show in their Birmingham hometown – which spawned the new tracks 'Psycho Man' and 'Selling My Soul' – the journey to their studio reunion has not been an easy one. After announcing in November 2011 that the group's original members would be reuniting again to work on a new, Rick Rubin-produced album, guitarist Tony Iommi was diagnosed with life-threatening cancer lymphoma. Soon afterwards, contract negotiations with founding drummer Bill Ward ground to a halt, seemingly over money, causing the band to shrink a planned world tour down to just three shows. To make matters even worse, Ozzy fell back into drug and alcohol abuse, releasing a public statement in April 2013 apologising to friends, fans and family for recent "insane behaviour". It was an echo of the last time the band all recorded together – for their eighth album, 1978's 'Never Say Die', which saw Ozzy kicked out of the band for unmanageable addictions.

"It was like we were fucking cursed," says bassist and lyricist Geezer of the making of new album '13'. But it's a run of misfortune that's resulted in a magnificent return to form. With Rage Against The Machine's Brad Wilk behind the drumkit in place of the absent Ward, it harks back to the riff-heavy dirge of their seminal 1970 record 'Paranoid'. *NME* headed to LA to meet Ozzy and Geezer and find out how they overcame the drama and got back to their roots...

What made you want to make another Sabbath record?

Ozzy: "I wasn't comfortable with that last album being my last hurrah with Black Sabbath. This is a record we're all really happy with. So if this is to be the last one, we can go out on a high."

Geezer: "The legacy's intact, going out on this album, if that is to be the case. Once we got going with it – at long fucking last, after all the obstacles – it felt like being kids again. The album almost wrote itself."

Were you worried about having to be relevant again after all these years away?

Geezer: "I think there were certainly nerves at first, but then we sat down with Rick Rubin. Before we wrote a note of music, he played us the first Sabbath album and said: 'This is who you are. Be that band again.'"

Ozzy: "It's like someone saying to The Beatles to go back to doing 'Please Please Me' again. You've done so many albums and you think you've progressively got better, so to be told to go back to the beginning again, I couldn't understand

THE HIGHS & LOWS OF BLACK SABBATH

A bite-sized history of the band's rollercoaster career...

1970

Black Sabbath's highly acclaimed second album 'Paranoid' hits Number One on the UK albums chart. Church groups declare that the band are satanists.

Singer Ozzy Osbourne and guitarist Tony Iommi hard at work in the studio

The band with producer Rick Rubin (far right) and sound engineer Mike Exeter (third right)

what the fuck he was talking about. Then I got it. I think there's definitely a place for us, even if metal has changed."

While he was producing '13', Rick Rubin was also working with Lana Del Rey and Kanye West. Were you hoping he'd bring Sabbath into the 21st century?

Ozzy: "Rick's been asking me if we were ever going to get back together and to count him in since 1983. Every time I saw him he'd be like, 'Any chance?' He's always been waiting to do it."

Geezer: "If anything, '13' is quite retro-sounding. We headlined Download last year, but it wasn't like we saw all these modern bands and thought, right, we're going to take rock back to where it belongs and cut the bullshit, even if it might sound like it. The worst thing we could do right now is start listening to young bands and trying to copy them."

What has changed in Sabbath since the last time around?

Ozzy: "The drummer! Bill fucked off!"

Has Bill Ward called to congratulate you on the record?

> *"If this is to be our last record, we can go out on a high"*
>
> OZZY OSBOURNE

Ozzy: "Fuck no!"

Geezer: "I don't think he will, somehow."

Ozzy: "He's gotta be pissed off. And it's a shame, 'cos I didn't want that to happen. We couldn't wait around any more. We tried on so many occasions to make it work with him. But when the creative juices are flowing, you gotta get moving. We couldn't wait around."

Did Tony's cancer diagnosis give you the momentum to finally make the album?

Ozzy: "That and the fact I'm a fucking terminal shopper. I need the fucking money."

Geezer: "When he was diagnosed we had some song ideas, but once he knew it was cancer he was so determined to finish the album, he'd be working on parts from his hospital bed in England and sending them to us in LA. It inspired us, definitely."

Ozzy: "It did make us think we can't hang around any more. At our ages, any of us could get sick. At any age, in fact. The chemotherapy he's gotta have, it's not something you can party with."

Has it strengthened your friendship as a band?

Ozzy: "We grew up together, me and Tony. We're like brothers. I've known him since I was 11. He didn't hang around with me much then, 'cos he thought I was a dickhead (*laughs*). We're all even closer for all of this shit, so there's one positive, one fucking silver lining."

Ozzy, these days you're probably better known in the wider world for being the dad in *The Osbournes* than a rock'n'roll frontman. Do you ever regret doing the show?

Ozzy: "Of course I regret doing the fucking show. I didn't want to be on fucking television. I didn't become a rock'n'roll singer to read the fucking weather forecast, know what I mean? It's part of the reason I wanted to come back. This album pisses on all that."

Do you think part of the cause of your recent relapse was the fear of not being able to live up to Black Sabbath's legacy on this new record?

Ozzy: "I'm an alcoholic. A drug addict. What does an alcoholic drug addict do? He gets drunk and gets stoned. I'm not well. I can't drink, I can't use. But I've been clean for 90 days."

Was alcohol a coping mechanism for the pressure of making the album?

Ozzy: "No, it's just that I'm an alcoholic. Don't read any coincidence into it. It's just that I'm an alcoholic. Leave me to my own devices and I'll go fucking crazy."

The opening lyric from '13' says, "*Is this the end of the beginning or the beginning of the end?*" Does this mean there's more to come from Sabbath?

Ozzy: "It's a strong possibility. We would have loved to have Bill on this album. Maybe we can work things out by the next one. But it won't take another 35 years. I'm 65 now. There's no fucking recording studios in the afterlife."

The original line-up after their induction into the Rock And Roll Hall Of Fame in 2006

MEET THE NEW DRUMMER

How Rage Against The Machine's ***Brad Wilk*** *came on board...*

Brad Wilk took Bill Ward's place in Black Sabbath

Geezer: "Rick [Rubin, producer] had done Rage Against The Machine's 'Renegades' album in 2000 and knew Brad would be a great fit for us. He has a hard, loose style, with a bit of a blues swing to it – that's exactly what we wanted this album to be about. He hits his drums so hard. We were unsure at first because we'd only really played with Bill before in the studio. We actually only met Brad two weeks before we went into the studio. The first week was really strange, but the second week of rehearsals we really got into a groove with it."

Ozzy: "I was in the singing booth, so I couldn't see him. I thought it was still Bill (*laughs*)."

JOEY MALONE

1972
Sell one million copies of fourth album 'Vol 4' in the US alone. Meanwhile, the pace of life is taking its toll: "Half the budget went on the coke," recalls Butler.

1979
Drug-addled Ozzy is forced from the band after eighth studio album 'Never Say Die!'. Ozzy embarks on a solo career while the band continue to release albums with different vocalists.

1997
Original members' two Birmingham shows spark the live album 'Reunion', featuring two new tracks. A world tour follows – but Bill Ward takes time out after suffering a heart attack.

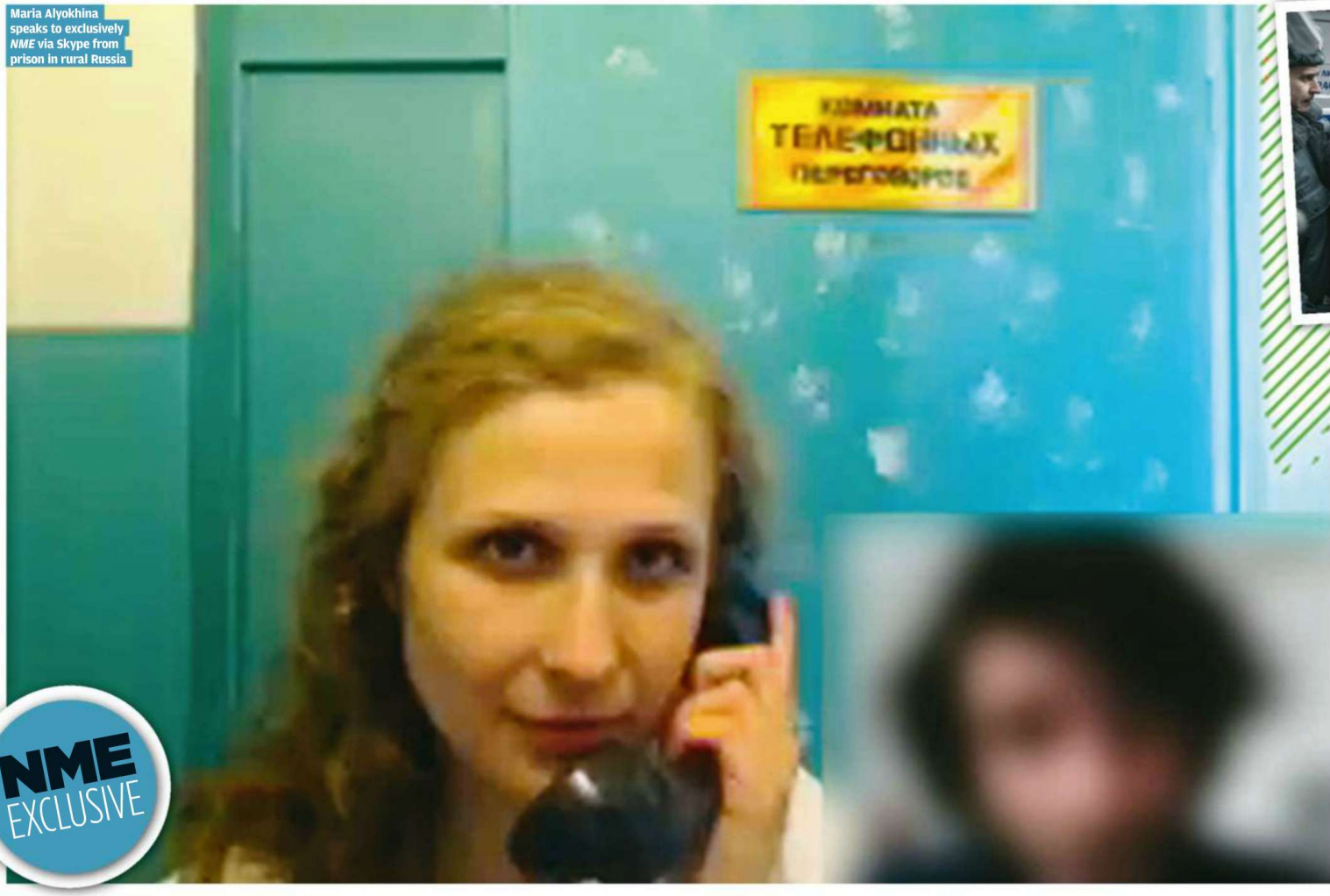
2001
All original members of the band enter the studio with producer Rick Rubin for the first time, but eventually the sessions are scrapped as they are deemed "not good enough".

2002
Ozzy Osbourne's reality TV show *The Osbournes* debuts on MTV, and becomes a global hit.

2009
Ozzy sues Tony for claimed illegal use of the band's name. An undisclosed settlement is reached in 2010.

2011
The original members announce that they're recording a new album. Then Tony is diagnosed with cancer. Bill Ward says he won't participate unless he's offered a "signable contract" and quits.

ROBERT YOETS, PA, REX, FILM MAGIC



Maria Alyokhina speaks to exclusively *NME* via Skype from prison in rural Russia

NME EXCLUSIVE

PUSSY RIOT SPEAK FROM PRISON

Talking for the first time since her hunger strike, ***Maria Alyokhina*** *tells* ***Patrick Reevell*** *she's determined to keep fighting for freedom in Russia*

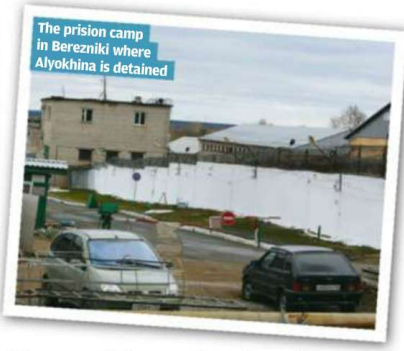
Pussy Riot's Maira Alyokhina celebrated her 25th birthday earlier this month behind bars in a remote, Soviet-era labour camp, far away from her family and children. To mark the occasion, her supporters travelled to Berezniki, the town in the Ural Mountains where her prison is located, to light flares outside her cell. The huge red flames were appropriate candles for the anarcho-feminist whose 'punk prayer' gig at the altar of Moscow's Cathedral Of Christ The Saviour in February 2012, with other members of the balaclava-clad collective, brought global attention to alleged human rights abuses and corruption in Vladimir Putin's Russia.

While the punk group became global icons of free speech – backed by the likes of Paul McCartney, Madonna and Björk – and the subject of HBO documentary *Pussy Riot: A Punk Prayer*, which aired earlier this month, there has been little to celebrate for Alyokhina and her bandmates Nadezhda Tolokonnikova and Yekaterina Samutsevich. In August 2012, the three women were convicted of "hooliganism motivated by religious hatred" for the performance, although Samutsevich was later freed on appeal in October.

Two weeks ago, Alyokhina was barred from attending her own parole hearing. In response to this, and other complaints against her draconian treatment by prison authorities – including allegations that they were encouraging other inmates to threaten her – she declared a hunger strike. It lasted 11 days, until, somewhat remarkably, some of her demands were met.

On the day of her release from hospital following the hunger strike, Alyokhina spoke exlusively to *NME* via Skype under the close watch of her prison guards. Still defiant, and smiling mischievously, she vowed to continue her fight with Russia's ruling class, while conceding that she doesn't expect to be released before her sentence ends in March 2014.

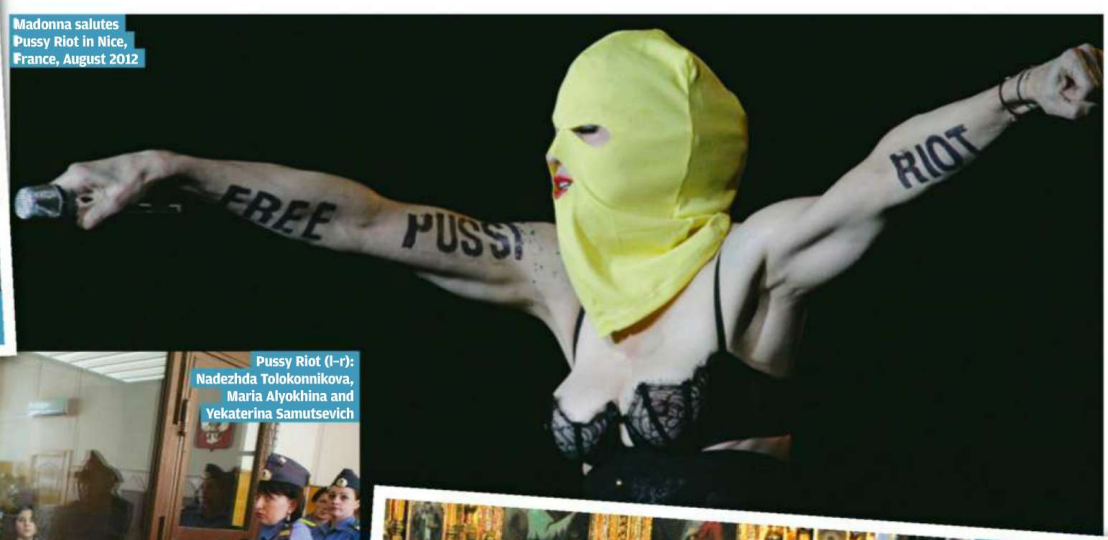
***NME*: How are you?**
Maria Alyokhina: "Wonderful! I've just got out of the camp hospital. Tomorrow I go back to work [sewing uniforms for prison guards for 12 hours a day]."



The prision camp in Berezniki where Alyokhina is detained

Do you still hope to be released early?
"I don't think about release any more. I won't be released early."
Did you stop your hunger strike because they got rid of increased security restrictions?
"I stopped because they met my demands – they got rid of the locks [on the doors

Maria Alyokhina is escorted to a hearing in January this year



Madonna salutes Pussy Riot in Nice, France, August 2012

Pussy Riot (l–r): Nadezhda Tolokonnikova, Maria Alyokhina and Yekaterina Samutsevich

The 'punk prayer' in February 2012 that led to the trio's arrest

of the workshops]. I wasn't surprised. What they were doing was illegal. I thought it would happen sooner or later – I just expected it to take much longer."

Why do you think they did it?

"I don't know – to make me happy, ha ha!"

Do Pussy Riot have any plans for after your release? To release an album, perhaps?

"Ah, it's a surprise – I can't tell you! I hope we'll do some sort of action, but I can't say much about the concrete content because that would contradict the main idea of the band – spontaneity! But as for whether it'll be with Pussy Riot... it's possible that it'll be with Pussy Riot, let's put it like that."

> *"I've no intention of emigrating from Russia"*
> MARIA ALYOKHINA

So you might not continue with the band?

"I'm really unsure that what I do next will be connected with Pussy Riot. I would like... I would like to surprise myself. For that reason, I'm not making plans. I somehow trust my intuition and I hope it won't let me down."

Will you stay in Russia?

"I have no intention of emigrating. Under no circumstances will I emigrate. That's certain."

What do you miss?

"I don't have time to miss anything. At the moment everything's fine, in my view. The situation in the camp has improved – I don't know for how long, but it's improved."

What do you spend your time in the camp thinking about?

"Recently, I spend all my time thinking of how to make life in the camp more interesting – we're trying to get an agreement to do some theatre performances. We need permission from the camp governor. That's my plan right now. I'm also going to try, if it's possible, to write about life in the camp. It's just that the timetable here is pretty intense, and in general we have very little free time. But if I can find the time, I'm going to use it to write."

How is your relationship with the other prisoners?

"Things are fine. They're happy to see me again. I can't say that I have friends, but there are people who have goodwill towards me – more than a few. I'm not sure it's possible to have friends in such a place. Because it's a prison camp... it's not like the outside. Here, it's a bit different."

How are things with the camp authorities?

"I'm trying to smooth relations with everyone – if I manage it, it'll be wonderful. I'm a bit tired of fighting them constantly. It seems to me that we have some common interests and that we can somehow exist together in the world. We haven't got that much longer to wait here."

BOOK WORDS: ANNETTE BARLOW PHOTOS: PA, REUTERS, PHOTOSHOT, WENN

PUSSY RIOT: THE BOOK

Kim Gordon, Robyn, Peaches and others appear in a collection of essays about the imprisoned punks

LEGENDARY indie label Rough Trade has published a book of essays on Pussy Riot, with contributions from Kim Gordon (pictured), Robyn, Peaches and more. *Let's Start A Pussy Riot*, produced in collaboration with feminist collectives Storm In A Teacup and Girls Get Busy, plus Pussy Riot themselves, links together the story of the band's protests, their arrests and the global response to their situation.

"It's not just another 'artists in support of Pussy Riot' project," explains the book's curator, Emely Neu, "it's taking it to another level." Covering court transcripts, interviews and a self-compiled 'history of Pussy Riot', the book aims to encourage debate about how politics and art can connect. "It's such a shock to the world to see a band making a statement that upsets the status quo," says contributor and New York muso turned comic-book artist Jeffrey Lewis. "But that shouldn't be a shock. Art is powerful. The distribution of wealth and power is very entrenched and the only weapon common people have is art."

Speaking since her release, Yekaterina Samutsevich (the only Pussy Riot member out on probation) tells *NME* she's thrilled with the book. "All the money from sales will go to educational and charitable purposes – we really like this and so we decided to actively participate in it," she says. "It is an example of real, modern feminist art – it's intended for all those who love and respect the ideas of free art, gender equality and artistic methods of protest."

BEER HERE NOW

Band-branded craft beer is rock's merchandise du jour. So how do you capture the taste of a legend?

As '90s retromania continues to rattle its way through music, golden-locked siblings Hanson are back with a new album and, err, their own beer, wittily titled 'Mmmhops' (like their 1997 UK Number One hit 'MMMbop' – geddit?!). They're the latest in a string of bands including Iron Maiden, Elbow and Kiss who have either created (or lent their name to) a brew. But how do you capture a band's distinct eau-de-tourbus? We spoke to brewers Sam McGregor and David Riley from Signature Brew, who have made craft beers for Frank Turner, Enter Shikari and Ed Harcourt (to name a few), about how to do it – and ask them to make a few choice picks of their own.

Enter Shikari's Sssnakepit, Iron Maiden's Trooper and Ed Harcourt's Dark Heart beers

1 TASTING

Sam: "After initial meetings with the band to determine the type of beers they all generally like, we get them in for a five-hour tasting session of around 30 different kinds of beers. We then taste two at a time, comparing and contrasting the flavours to get an idea of the band's palate preferences."

2 RECIPE

Sam: "We take absolutely everything the band told us about what they liked and didn't like about all those different kinds of beers we tried, and we then put all their preferences together to create a recipe crafted specifically for that very band. When both we and the band are happy with the recipe, we start the brewing process."

3 BREWING

Sam: "Once we've sourced all the ingredients necessary for the beer, we head into one of our local independent breweries with the band, making sure we choose the brewer with the best equipment to suit the recipe we've made. Here they'll get as involved as us in the making of their beer."

Signature Brew's Sam McGregor (left) and David Riley with Frank Turner

4 NAMING AND DESIGNING

David: "We have a strict 'no puns' policy when it comes to naming beer. It trivialises it. Alongside the design, part of the bottle is left for the band to address the fans, ensuring it's part of the band's creative output."

5 FANS

David: "Proud of what they've created, the bands take it on the road with them. We arrange for the venues they play in to stock it and get nearby pubs and bars to host beer tastings."

Brew That Band

Brewers Sam and David tell us what kind of ale would suit this lot

ARCTIC MONKEYS
"They're proud of where they come from so they'd probably want an older beer, updated – like a cool best bitter."

QUEENS OF THE STONE AGE
"Definitely a porter. It's slow, brooding, and has a bit of an edge."

DAFT PUNK
"A saison. It's French, reminds you of summer and can be infused with flavours."

BLUR
"A German-style weiss beer would go well with Alex James' cheddar."

HAIM
"They're from LA so a Californian pale ale would be best. It's made with Californian yeast and is really hoppy!"

PUSSY RIOT
"It has to be Russian Imperial Chili Porter. You can't ignore this beer. It's fiery, it has an edge, and it's going to fuck you up."

The xx performing at their summer festival in Berlin

XXCELLENT HOSTS

The xx on the line-up they chose for their Night + Day festival at Hatfield House this weekend

After taking over an abandoned theme park in Berlin and a waterfront garden in Lisbon, The xx play the last of their three self-curated festivals in the Hertfordshire estate of Hatfield House this weekend (June 22). But who's playing the party and why? The band's Romy Madley Croft and Oliver Sim talk us through their line-up...

MOUNT KIMBIE

Oliver: "We've never really felt like part of a scene in London but they're a band that we definitely feel close to."
Romy: "They're just beginning to tour their second album. I remember what that's like when you're working new things out, and it's great to watch it as a fan. They've taken a new direction live with some really interesting instrumentation."

POLIÇA

Romy: "We first heard their music in a pub. I went to see them a few days later – it was at a sold-out venue and I thought, 'Where have I been?' They're amazing."

SOLANGE

Oliver: "We got to know her through some friends in New York. When we first went to NY to do shows, she was really lovely to us, even though we were so young and wide-eyed. She came onstage with us at Coachella this year [to cover Aaliyah's 'Hot Like Fire']. She constantly impresses me."

KINDNESS

Oliver: "We played with them in Brighton last year and became friends."

Kindness, Poliça (below, left) and Solange (below, right) will play The xx's festival

NIGHT+DAY LINE-UP

MAIN STAGE
The XX
Solange
Poliça
Kindness
Mount Kimbie
Jon Hopkins
London Grammar

THE BANDSTAND
Jamie xx (DJ)
Floating Points (DJ)
Benji B (DJ)
Koreless (live)
Sampha (DJ)

Romy: "Their music has a lot of soul in it and it's great rhythmically."

SAMPHA

Romy: "He's such a talented guy. I can't wait for people to get to know him as Sampha, rather than just someone with SBTRKT. It'll be good for people to hear his own stuff."

WORDS: JENNY STEVENS, TOM HASSON
PHOTOS: TOM MARTIN, DAVID MCCRINDLE, GUY EPPEL

NEWS OF THE WEIRD
FROM THE NME NEWSROOM

GET LUCKY
Nile Rodgers has revealed that Madonna questioned why he didn't try and sleep with her when they worked together in the '80s. He probably didn't get that with French robots.

Nile was feeling neither funky nor lucky on that particular evening

K-STOP
Psy is to meet Brian May to discuss the possibility of working together in his quest to save the badgers. Could the K-Pop star join Dappy, Adam Lambert and Brian Blessed on the prestigious list of collaborators the Queen guitarist has worked with?

SPACE ODDITY
Justin Bieber will be sent into space after Richard Branson offered him a free Virgin Galactic flight. Fingers crossed it's a one-way ticket.

ONE IS NOT AMUSED
The Queen paid a visit to the BBC's Broadcasting House and was ambushed by The Script performing in Radio 1's Live Lounge. We can safely say she earned the people's money that day.

Making the Queen endure The Script: high treason, surely?

THE LIZARD KING RETURNS
A six-foot long extinct lizard that roamed South East Asia around 36 million years ago has been named after The Doors' Jim Morrison. Expect to see its scaly face on uni freshers' walls and inspiring terrible poetry for years to come.

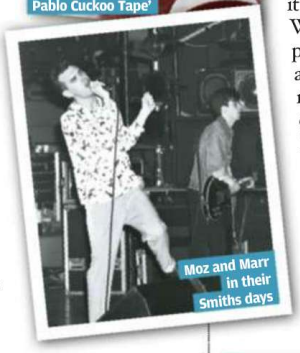
WORDS: MATT WILKINSON PHOTOS: AARON FARLEY, ALPHA, JOEY MALONEY

JOHNNY MARR: "I GAVE UP TRYING TO PUT OUT UNHEARD SMITHS TRACKS"

The guitarist says he's lost heart in getting rare tracks by his former band released as a box-set, as bootlegged material continues to emerge online

While Johnny Marr has been busy slaying audiences across the US on his solo tour, back home in England, Smiths fans have had a wealth of newly unearthed rarities to enjoy. From the now-legendary 'Pablo Cuckoo' rehearsal tape – which found its way online earlier this year (before Mike Joyce picked up on it and tweeted the link to fans) – to the full live video of the band's semi-reunion gig at Wolverhampton Civic Hall in 1988, the rarities have left many fans wondering whether there's enough in the vaults for a Beatles-style 'Anthology' to be officially released. *NME* caught up with Marr as he prepares to play the inaugural Isle Of Man festival to chat rarities, and what went down when he supported The Stone Roses at Finsbury Park.

A fan-designed sleeve for bootleg 'The Pablo Cuckoo Tape'


Moz and Marr in their Smiths days

Are there any plans to release a 'Smiths Anthology' rarities collection to beat the bootleg versions appearing online?

"Well, when I started putting the Smiths box-set together, I uncovered lots of different versions and instrumentals and different mixes that I wanted to put out. But I was stopped. I think that stuff should come out, and it should come out properly, but there were politics that stopped me so I just gave up trying."

Record-label politics?

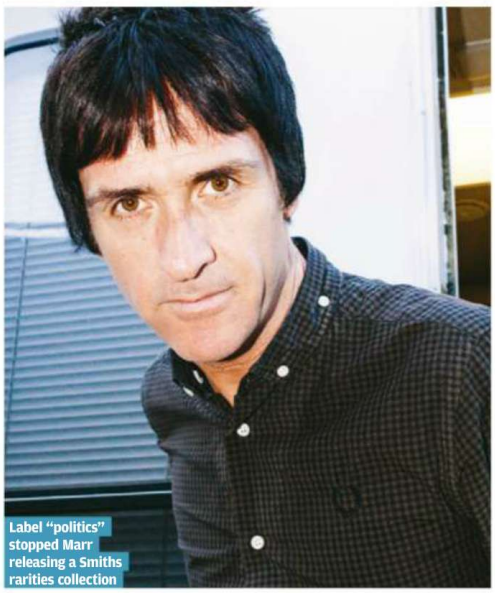
"Yes. There's only so many times that you can try and look after it, and when you just keep getting knocked back you just lose heart in it. It's a shame."

So you wanted to release a rarities set in the same way you did with The Smiths box-set?

"Yeah, what I'm talking about is these bootlegs of instrumentals and alternative versions. I wanted them to come out properly. But someone, somewhere didn't want it out. I think that's a shame. I'm a fan and I like that stuff to be done properly. With the box-set, I really tried to protect the legacy."

You're back from a US tour to play UK festivals. Are you gonna change the set a bit?

"It depends how long I'm playing really, but I'd like to mix it up a bit. When we played with The Stone Roses [at Finsbury Park] it was brilliant. We got a lot of people singing along to the new ones, and that was in front of someone else's audience. Because the new ones have done well, it means I can mess around with the old songs."


Label "politics" stopped Marr releasing a Smiths rarities collection

Have you started thinking about the follow-up to 'The Messenger'?

"There's a couple of new tracks that I've been writing, but they might be B-sides for 'New Town Velocity', which is the new single. I'm always getting new ideas together for new songs, but I'm terrible for getting ahead of myself. So I want to play 'The Messenger' to people who haven't seen it yet. When it was finished I thought fans would like it, but I didn't expect it would take off like it has done."

You're enjoying being a frontman then?

"I'm addicted to it now!"

WIN! TICKETS TO SEE JOHNNY MARR AT ISLE OF MAN FESTIVAL!

Johnny is set to rock this year's first ever Isle Of Man Festival along with the likes of Primal Scream, Wretch 32 and Laura Mvula. The one-day bash will take place in Nobles Park, Douglas on July 6. To celebrate, organisers are giving *NME* readers the chance to win two pairs of VIP tickets. The winners will get full standard ticket access plus fast-track entry, admission to the VIP Main Stage viewing area and an exclusive bar and chill-out area, plus passes for the official afterparty.

HOW TO ENTER
Download and launch a QR reader app for your smartphone, then scan the QR code (right). You'll be redirected to exclusive *NME* features, info and video footage. Mobile network and/or wi-fi charges may apply. No smartphone? Head to *NME.COM/win*

ALCATEL onetouch The Isle of Man Festival

SORTED FOR STEEL AND STRINGS

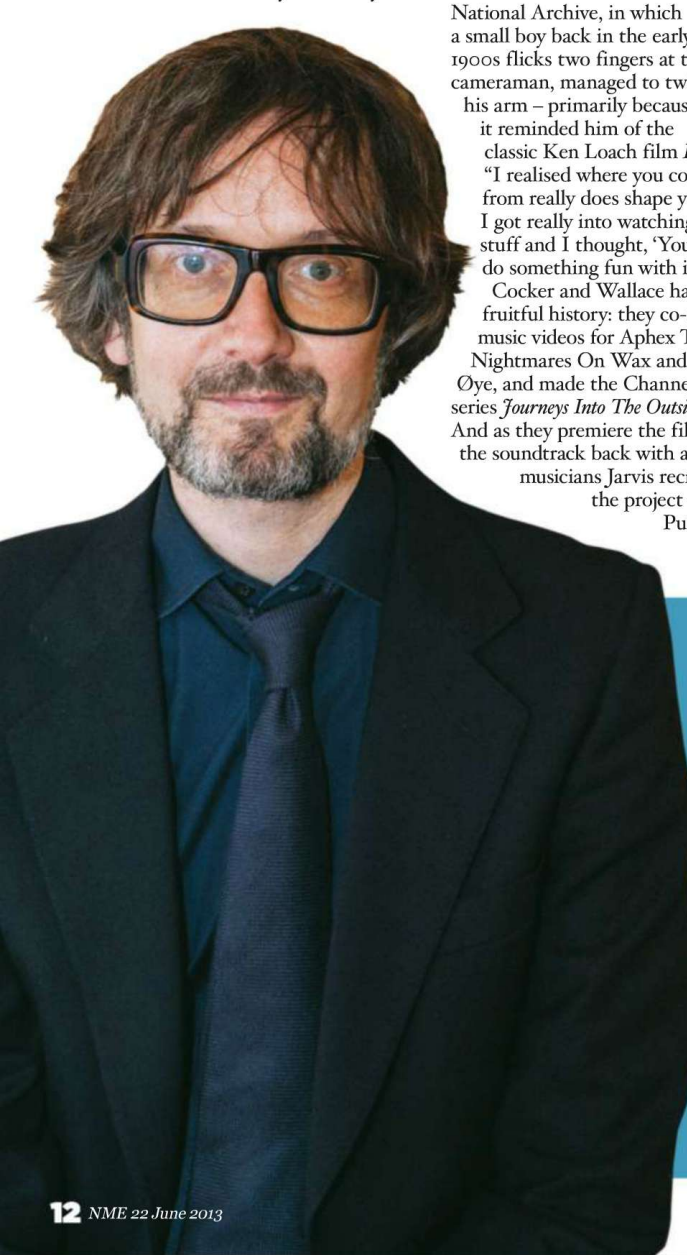
***Jarvis Cocker** enlists his **Pulp** bandmates to perform his soundtrack for a new documentary film about Sheffield's steel industry*

Cocker conducts the 50-strong ensemble

The BFI clip that inspired Jarvis

The Big Melt gets its first screening

The Big Melt – a new documentary film on Sheffield's steel industry soundtracked by Jarvis Cocker – nearly didn't happen. When Cocker was approached to work alongside long-term collaborator and director Martin Wallace, he baulked at the idea of engaging with the city's biggest stereotype – its Steel City image, a hangover from the industrial age when steel production dominated the South Yorkshire city's economy.



"I thought, 'Oh, I know all about that, I'm from Sheffield, I've had enough of steel,'" says Jarvis after the film's premiere at the city's Crucible Theatre, as part of Sheffield's Doc/Fest. "When you're growing up, you react against that and you don't want to be defined by where you come from, so you think, 'Oh no, I'm beyond that, I'm really original and unique.'"

However, a startling piece of footage Wallace had dug up from the British Film Institute's National Archive, in which a small boy back in the early 1900s flicks two fingers at the cameraman, managed to twist his arm – primarily because it reminded him of the classic Ken Loach film *Kes*.

"I realised where you come from really does shape you. I got really into watching this stuff and I thought, 'You could do something fun with it.'"

Cocker and Wallace have a fruitful history: they co-directed music videos for Aphex Twin, Nightmares On Wax and Erlend Øye, and made the Channel 4 arts series *Journeys Into The Outside* together. And as they premiere the film and play the soundtrack back with a host of musicians Jarvis recruited for the project – including Pulp's Candida Doyle and Richard Hawley – the same alchemy is there. Before an audience of nearly a thousand, an ensemble of 50 kick things off with an elegant string version of The Human League's 'Being Boiled', while Jarvis leads the orchestra by bunny-hopping across the stage as images of molten steel flicker on a large screen. Also immersed in the darkness are fellow Pulp members Steve Mackey and Nick Banks, along with Sheffield DJ duo Forgemasters and harpist Serafina Steer.

The movie footage spans the eras, with black-and-white footage of steelworkers traversing dangerously unprotected beams giving way to a cartoon highlighting the importance of steel in everyday life. The music covers genres from classical to folk to electronica. Jarvis shuffles excitedly during a poppy version of A Guy Called Gerald's 'Voodoo Ray' before a string-laden rendition of Pulp's 'This Is Hardcore.' He ends the show bent double in a bow and informs the audience they're "all melted together" now.

"Sometimes there's a lot of sadness about the steel industry because it's gone and it's left the city high and dry," the Pulp singer tells us later. "But I didn't really want to get into all that business."

"Pulp won't be playing this year"

Jarvis Cocker tells us what else he's been up to

You've been working on your first book as editor-at-large at Faber & Faber – about the British folk revival in the '50s and '60s. How did it come about?

"A guy called JP Bean wrote it. People have certain ideas about folk music and think it's all a bit like, you know, Aran jumpers and stuff. But it was a radical thing. It was like, these performers, who were just people who wandered around the country, who were almost like tramps or something. It was kind of a rebellious thing. It was a bit like punk, in a way, having these clubs and starting it up. It was very grassroots."

How did you discover it?

"Richard Hawley rang me up and said, 'I met this guy in a pub and he's got a book I think you might wanna publish.' It happens all the time – you meet people in pubs and they say they've got a great book or a film or whatever. In this case, it turned out to be true."

And what about Pulp? When you played in Sheffield at Christmas you told *NME* that "this is it for now". How long is now?

"Oh, I'm always saying things like that. That's like saying 'how soon is now?' For a while, you know. That was a good concert that, it was nice. But those things, you can't keep doing them. So, er, there's a guy making a film about it all, so we'll see how that turns out. But Pulp won't be playing this year. That's the nearest you'll get tonight: me, Nick, Candida and Steve."

LEE BROWN

Simon Neil: making a point with a smile

Audience-eye view outside Tate Modern

Jake Bugg sings for change

Biffy Clyro: raging in the name of equality

"NOBODY IN THEIR RIGHT MIND WOULD ARGUE WITH THIS"

While world leaders met in Belfast for the G8 summit, artists including ***Biffy Clyro*** *and Jake Bugg joined forces to make a stand against global poverty. Biffy's* ***Simon Neil*** *tells us how music can make a difference*

As the world's most powerful leaders descended on Belfast for the G8 summit, music again proved its potency in demanding political change. Organised by Bono's charity ONE, the agit8 performances outside London's Tate Modern were a far cry from the global Live 8 concerts of 2005, but the cause and message were the same – to harness the power of music to try to eradicate global poverty. Artists ranging from Jake Bugg to The View and Tinie Tempah turned up with one simple remit – to perform their favourite protest song. Biffy Clyro's Simon Neil tells us why they covered Rage Against The Machine's 'Killing In The Name', and reveals that Biffy might still have a protest song in them.

"It's more important than ever that we let our voices be heard and ask these people to be a bit more transparent about what they're up to. Certainly for our band, you wonder how much difference you can really make. But nobody can really argue with the cause: trying to reduce poverty all around the world. We can make the leaders realise that this is what the people want – and of course it is! No-one in their right mind would argue with that, it's a no-brainer.

"It can be awkward trying to be a spokesperson for something – you don't want to sound like you know all about it, like you've got it all worked out because you're in a band. But hopefully we can make a small difference doing this.

"This is Bono's organisation. He's the biggest rock star in the world – why not use that platform to get bands and acts to help out and make people aware? He does get a raw deal. I understand people's attitudes to that but I don't get it when it comes to the charity. He's done so much for AIDS in Africa and all of that; I think it's admirable, because there are so many pop stars and rock stars who don't really do anything. Bono puts his neck on the line to do things like this and I think it's brave and it's necessary.

"There are leaders in certain countries who get away with murder – literally and metaphorically – with their people, and are able to oppress them. Sometimes the big leaders, the G8, can turn their head elsewhere when it suits them. But this is something that no-one can disagree with.

"There's a lot of money wasted on the military, there's a lot of paranoia, but when you look at the black and white of it there's nothing more important than feeding people. People should have a right to live – that's what being born *is*, you should have a right to live, and that shouldn't change because you're born in a certain country.

"When you look at the money that the bankers have fucked up with and the tax breaks companies get – if you really punished some of these people properly then you could almost wipe out a whole country's poverty.

"We covered 'Killing In The Name' by Rage Against The Machine. Would we ever write a protest song? I don't know if I'm quite eloquent enough, but I wouldn't rule it out. The songs I write have been mostly personal for years, but as everyone gets older you become more aware and more caring about the outside world and perhaps less inward-looking. I wouldn't rule it out, but I think it takes an incredible talent – because music is entertainment, it shouldn't be a lecture."

WORDS: DAN MARTIN PHOTOS: GETTY, JENN FIVE

NME EXTRA

WIN! VIP TICKETS FOR PORTUGAL'S OPTIMUS ALIVE FESTIVAL

With sets from Green Day, Kings Of Leon, Vampire Weekend, Phoenix, Tame Impala and more, Portugal's Optimus Alive festival is set to be one of the summer's biggest music bashes. As many as 90 acts will play across five stages for 55,000 fans in sunny Lisbon. The festival's organisers are giving one *NME* reader the chance to attend along with THREE of your mates – plus, you'll get to meet Depeche Mode. Flights, accommodation and three-day passes are all included – just make sure you're free on July 12–14. *www.optimusalive.com/en*

HOW TO ENTER

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optimus alive '13

Liam and Josh (inset) set out their stalls in London E1

BATTLE OF THE INSTORES

Beady Eye and QOTSA both played at London's Rough Trade East store in the space of 48 hours. But who was better?

In the seven years since Rough Trade East store opened on London's Brick Lane, it's become a muso Mecca, thanks largely to its awesomely curated instore performances. But never in that time has it ever experienced anything quite like this. Last week, in the space of 48 hours, two of rock's most formidable frontmen turned up to promote new records. But who pulled off the best show? We went down to find out...

ROUND ONE: BEADY EYE

Monday's 7pm performance from Beady Eye sees music's biggest mouthpiece, Liam Gallagher, in a placid mood. Perched on a stool and dressed in black, Liam states, "This is tiny, innit," before making a semi-acoustic stab at the psychedelic tracks from his band's Dave Sitek-produced second album 'BE', including 'Soul Love' and 'Iz Rite'. Even the rumoured "diss track" to Noel, 'Don't Brother Me', is reflective and whimsical. Some pre-recorded soundscapes bolster the volume a little, but by the end, as Liam thanks audience members for buying the album, you feel like you've just been at an enjoyable tea party, not watching one of rock's chief hellraisers.

ROUND TWO: QOTSA

Fast-forward 24 hours and Queens Of The Stone Age swagger onto the stage close to 10pm, Josh cackling "Let's turn this shit up until it blows the fuck up!" before powering into single 'My God Is The Sun'. "We're gonna play a little dance number called 'Monsters In The Parasol'," he says, leading the band into the 'Rated-R'-era berserker, before dialling things down for 'Make It Wit Chu'. But then Josh declares that they're here to do whatever we want and takes shrieked requests. They bash out 'Go With The Flow' at the bidding of a drunk man by the Brazilian deep-house aisle before a menacing rendition of 'Burn The Witch'. But the trip down memory lane is short-lived. They play '...Like Clockwork''s drivetime favourite 'I Sat By The Ocean', and slouchy sex-jam 'I Appear Missing', and then they're gone. There are shrieks for more, but to no avail. "If we play 'em all, you'll never want us to come back," says Josh with a smirk.

WINNER: QOTSA Sorry, Liam, there was never going to be any contest.

Happy together: Dan Carey (right), the Toy boys and Natasha Khan (left)

STRAIGHT OFF THE BAT

Toy and Bat For Lashes share details about their quick-fire collaboration in a darkened basement

Exciting things are afoot in the south London studio of madcap producer Dan Carey. With his new label Speedy Wunderground, he's created a 10-point manifesto to make off-the-cuff singles featuring different artists in unique collaborations. The third release finds an unlikely partnership in long-haired psych heroes Toy fronted by Bat For Lashes' glamorous mastermind Natasha Khan.

"The label is really all about getting people together who I've worked with," says Carey. "It's people I want to introduce to each other not because it's an obvious musical combination but because it might be fun."

Choosing to cover 'Aroos Khanom' from a compilation of pre-revolutionary Iranian funk, psych and pop, Carey got the two camps together, had the lyrics translated into English, set up the smoke machines and lasers synonymous with Toy's recording sessions and quickly completed a version – now titled 'The Bride'.

"We were just sitting around having dinner with Dan and Jane, his wife, listening to this compilation," says Toy's guitarist Dominic O'Dair, "and Dan had the idea of covering it. It seemed really interesting because it's quite a weird song."

For Toy, the fast-paced session was nothing new, but it was worlds away from Khan's usual way of operating. "Usually I nail stuff up over quite a few months, but as soon as I walked in I was like, 'I'm so unprepared, I've no idea what I'm doing!'" she laughs. "I listened to it a lot in my headphones on the way over and tried to absorb the emotion of the song."

Although spontaneity is key for the label, Carey's already got some vague plans for future releases, including a hip-hop track with performance poet Kate Tempest. "I'm doing some more stuff with Django Django soon too," he reveals. "I'd like them to do an original song for the label, maybe some kind of interesting collaboration."

WORDS: RHAIN DALY, DAN MARTIN PHOTO: WIREIMAGE

THE BEST OF NME VIDEO.COM THIS WEEK

BLACK MAGIC
http://ow.ly/lS3fZ
Black Sabbath's Tony Iommi and Geezer Butler discuss '13', their first album with Ozzy since 1978.
CLICK: 1.57 – They once spent 75 grand on cocaine. Now they buy green tea.

EYES ON CARL
http://ow.ly/lVpHo
Carl Barât pops into the studio to join hotly tipped new band Eyes On Film for a run-through of their single 'Waking Up Dead'.
CLICK: 0.20 – Is this thing on?

LOVE HANGOVER
http://ow.ly/lUzve
CSS came into the *NME* office to play an acoustic version of their new single 'Hangover'.
CLICK: 0.24 – Yes, Lovefoxxx is singing into a hairbrush.

(SWERVE) MAN CITY
http://ow.ly/lPKkY
Footage of Deftones performing 'Swerve City' in Manchester, exclusively on *NME.COM*.
CLICK: 2.07 – Do you think they took the Oasis tour?

STUART LEECH

TALKING HEADS

"WE NEED TO STOP TYLER'S HATE SPEECH"

*When **Talitha Stone** of Australian activist group Collective Shout campaigned against Tyler, The Creator, she felt his wrath. Now she says it's time we stopped letting musicians get away with misogyny*

Tyler's fans argue that his themes of rape and violence against women are satirical, even fictional, having no impact on the listener's attitudes towards women. But his abusive tirade against me at his gig in Sydney earlier this month demonstrates that his contempt for women spills out way beyond his lyrics. The audience cheered in support of Tyler when he called me "fucking bitch", "cunt", "whore", and rapped about "*punching a bitch in the face for talking shit*". Since the show I have received countless, detailed threats of rape and assault from his fans. They believed it was appropriate to abuse a female stranger on the internet because she "asked for it", "brought it on herself" or simply "is a stupid bitch". In his music, Tyler tells his fans what women deserve, and they've made sure I know exactly what that is.

These threats have been reported to the police, but their response so far has been pitiful.

Hate speech is not free speech. Discrimination, vilification and silencing tactics are not free speech. Tyler is abusing the concept of free speech and it's important to hold him to account.

Writers should definitely not be oppressed, but artists do need to be accountable for the work that they create. If they use shock tactics to generate publicity, or disguise intimidation as 'satire', we need to be careful about crediting this as 'art'. Tyler is not saying anything new about these issues, asking important questions or challenging widely accepted beliefs. He is merely recycling and entrenching the same old misogynistic attitudes about women that have always existed. Women who disrespect men are deserving of violence. Women are bitches and hoes. Women should be subservient to men and exist to provide sexual gratification to men. And women who question these things should be put back in their box by whatever means necessary.

> *"I would like to see pressure on Tyler to change"*

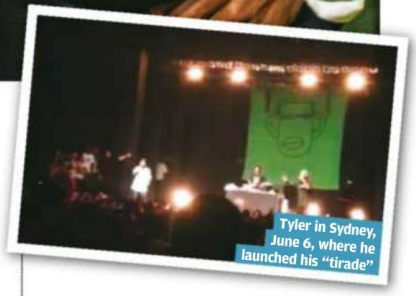
Tyler's fans have been quick to argue that it is not 'Tyler' delivering these hateful, misogynistic messages, but one of his personas – Ace The Creator, Samuel, Wolf Hayley, etc. Whoever he's appearing as, he seems to have a total disregard for the effects of his lyrics on his followers – when Tyler's fans play out this persona on real-life women, Tyler is silent. Many other artists manage to cover graphic material without these effects. I haven't heard of Nick Cave songs inciting violence or abuse of women between songs at a gig. We need to stop pretending that there are lines between the 'personas' they adopt as an artist and the 'real-life' person.

Record companies, producers and other artists need to step up and refuse to tolerate hate speech in any form. Potential profits, headlines or popularity must not blind us to what is right.

Collective Shout's goal is to expose corporations, advertisers, marketers and media who objectify women and sexualise children to make profit. I would like to see widespread pressure put on Tyler and other artists like him to change their behaviour. We don't have to accept this as 'normal'.

This isn't the first time I have protested about issues concerning violence against women, just the first time that it has grabbed global attention. This has only made me more determined not to be a woman that these men think they can silence by using abusive tactics. This is why I didn't remain anonymous. As a member of Collective Shout I have taken on the responsibility to help concerned individuals take up their rightful voice in the public square, bearing in mind the dictum: 'The standard you walk past is the standard you set'.

Does Tyler, The Creator's onstage persona incite hatred?


Tyler in Sydney, June 6, where he launched his "tirade"

Pieces Of Me
MILES KANE

The mod prince on roll-necks, discovering Oasis and how a Super Furry Animals gig changed his life

My first album
OASIS – '(WHAT'S THE STORY) MORNING GLORY?'

"Fantastic, even to this day. My favourite track on it is actually the one that's never mentioned, but it's called 'Hey Now'. I was that age, and it blew my mind. It was pretty early on and I was like, 'I want a piece of that, for sure.'"

My first gig
SUPER FURRY ANIMALS, ROYAL COURT, LIVERPOOL, 2001

"It was Super Furry Animals, and it was a gig that changed everything for me. I was about 15 and it was when they did the 'Rings Around The World' album at the Royal Court in Liverpool. Me and my mate went and we were having it down in the moshpit, and you got a T-shirt and that. I remember coming home absolutely wringing wet, and me mum said I never came back after that! It was really loud, and the stage was boss: it was a show. I then saw The Coral and The Music do a co-headline tour in 2002, and that was great as well."

The first song I fell in love with
THE VERVE – 'BITTER SWEET SYMPHONY'

"Again, it was around that age of being young and in school and watching the video on the TV. It was probably hearing those strings in a rock'n'roll tune as well – that was one of the first times I'd heard anything like that. For me it was like, 'Wow, this sounds unusual.'"

My favourite lyric
JOHN LENNON – 'GIMME SOME TRUTH'

"'*I've had enough of reading things by neurotic, psychotic, pig-headed politicians*'. There's loads of great lyrics in that song. But it's just clever, innit, that? It rolls off the tongue beautifully."

Right now I'm loving
CHARLES BRADLEY

"He's on his second album. He's spent his life being a James Brown impersonator and he's like 65 or something now, but you should check out his album called 'No Time For Dreaming' – it's quite soul-y but it's amazing. And he's just put a new album out called 'Victim Of Love' as well. I think he got picked up by that band Deftones – I think they have a record label and a few years ago, they'd seen him in this club. He's just got a great voice, and his tunes are a bit James Brown-y, but they are his own on these two records and they are cool."

My favourite album sleeve
THE BEATLES – 'A HARD DAY'S NIGHT'

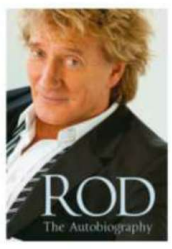
"They look like little Polaroids. It's just a cool cover that, and it's so simple, but it would be a good one to replicate one day."

My style icon
LEE HAZLEWOOD

"At the moment, I've gone back to Lee Hazlewood quite a bit. I'm buzzing off him with his brown leather jackets and his red roll-necks."

My favourite book
ROD: THE AUTOBIOGRAPHY, BY ROD STEWART

"That's just the last one that I've read, and it was such an enjoyable read, I can't say how much I enjoyed it. It's just so easy to read. Loads of gossip, and it's just boss. All the stories about when him and Ronnie Wood had been doing too much cocaine, so instead of snorting it they'd get a paracetamol capsule, take out the paracetamol – the powder – put coke in it, and shove it up their arses."



Clockwise from main: Miles cadges a fag off his favourite lyricist, John Lennon; Lee Hazlewood, minus the roll-neck; Super Furry Animals' frontman Gruff Rhys, who changed the young Miles' life; that mugshot cover for The Beatles' 'A Hard Day's Night', Rod Stewart's autobiography; everyone loves a bit of '...Morning Glory'

WORDS: RHAIN DALY PHOTOS: ED MILES, REX, GETTY

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson

ABOUT TO BREAK

THE AMAZING SNAKEHEADS

Feral rock'n'soul trio who are fighting their way out of Scotland's seedy underbelly

"Joe Pesci is my God," says Dale Barclay, the frontman of Glasgow's most exciting new band, The Amazing Snakeheads, and author of the bleak, shuddering 'Where Is My Knife?' – their signature tune. "I don't give a fuck what people say," he adds, eyes fierce with intent. The trio, completed by bassist William Coombe and drummer Jordon Hutchison, are sipping on old-fashioned cocktails in a dimly lit bar in the city centre, while office workers soak up the last of the day's rays in the beer garden outside. Up until now, The Amazing Snakeheads have been somewhat mysterious characters, hiding behind a prison wall of anonymity – you'll be lucky to find any recorded material anywhere (although, owing to a deal with Domino Records, that's all about to change very soon indeed).

They're also not part of any Glasgow music clique, and create a devastatingly raw sound like no other out there. "We don't try to fucking emulate anybody," says William, a postman by day and total deviant by night – he'll later proudly show us a picture of himself bollock naked in a bathtub with a transvestite. "The day he [points at Dale] starts singing in an American accent, is the day we slap him," he reasons.

"I would die for rock'n'roll," swears Dale, adding: "It saved my life." He isn't just another cocky frontman with ideas above his station, though. Equal parts deep and oddball, he pairs the razor-sharp attitude of legendary punk poet and tragedian Jock Scot with lyrics that read like they've come straight out of an Irvine Welsh novel. "I find them laugh-out-loud funny," he says, "like Nick Cave and the way his stuff can be funny but also incredibly serious." The dark howl of speed-addled fan favourite 'The Truth Serum', in which Dale exhorts Jordon to drum faster before unleashing some of the most ferocious-sounding guitar we've heard in years (sample lyric: "*Come on child! There's no need to fuckin' biiiiide!*"), sounds a whole lot more bone-chilling than slapstick, we tell him. "Violence is part of human nature," he mutters. "Violence is fertile ground for songwriting."

"But we're not violent people," interrupts William. "I'm wearing a fucking blouse, for fuck's sake!" ***Jamie Crossan***

NEED TO KNOW

BASED: Glasgow, Scotland
FOR FANS OF: Nick Cave, John Cooper Clarke
SEE THEM LIVE: They play Glasgow's King Tut's Wah Wah Hut this Friday
WHAT TO HEAR: Nothing yet! Debut single 'Testifying Time'/'The Truth Serum' has been confirmed, and an album is due later this year
BELIEVE IT OR NOT: While filming the video for 'Testifying Time', the trio bumped into Hollywood action star Dolph Lundgren at a bar. They partied back at their hotel into the wee hours (William has the pictures to prove it)

If the cap fits... Melody Prochet, aka Melody's Echo Chamber

"DARKER" SECOND ALBUM FOR MELODY'S ECHO CHAMBER

Melody Prochet has already written nine songs, and hints at exciting future collaborations

RADAR NEWS

Easily one of the breakthrough acts at this year's Primavera and Great Escape festivals, Melody's Echo Chamber singer Melody Prochet tells *Radar* that progress on her new album is steaming along. Although the Paris-based singer only released her self-titled debut at the end of 2012, she says she's already got almost a follow-up's worth of new material ready to go. "I have nine songs which are maybe 70 per cent finished that I'm really excited about. I can't tell you who I'm working with in terms of producers and guests or whatever as it's a bit early, but there are a couple of collaborations that could happen that are really cool."

Melody adds that the new material has "different vibes" to her earlier tracks, with the songs dealing with more intense emotions than before. "I think maybe it's more personal, because in my lyrics I'm exploring darker themes. I went through a really difficult phase recently, and sonically, it's going to be less luminous." Adding that she definitely doesn't want to release an EP as a stopgap ahead of the second album ("We don't have EPs in France so much," she explains, "so you want to keep your best songs for your album, like it's a phase of your life"), the singer is keeping schtum for the moment about which guests might end up appearing on the album. "Ask me in a couple of months," she says. "There's some exciting things happening."

However, she is able to confirm that Tame Impala mainman Kevin Parker, who worked heavily with Melody on her debut, is "definitely involved" in the project. As it happens, she'll be hooking up with Parker next week, as Melody's Echo Chamber are due to support the Aussie heavyweights at their Hammersmith Apollo show in London next Tuesday (June 25), a couple of days before heading to Worthy Farm to play Glastonbury's Park Stage (June 29). ***Tom Warden***

BAND CRUSH

Gabriel Bruce on his favourite new act

"Stay Bless is my keyboard player George Cassavetes' new project. He started writing the songs in the back of the tourbus with the computer we use to play live. They're much better than anything I've ever written – really lovely, rich pop songs. He's a genius."

The Buzz

The rundown of the music and scenes breaking forth from the underground this week

1 PAPA

We first came across Papa mainman Darren Weiss (above, left) a couple of years ago, back when he was drumming for Girls. He seemed pretty exhausted – performing two sets a night (Papa were also Girls' support act) and having to put up with Christopher Owens 24/7 had clearly taken its toll on the LA muso. Now, Weiss is stepping into the fray with Papa once more. The band were a big hit at SXSW in March, with tracks like 'Put Me To Work' calling to mind the likes of Springsteen and Talking Heads. They finally hit the UK this week, playing London's Lexington on Wednesday (June 19). Oh, did we mention that Darren drums *and* sings? And that he's still totally cool? Banish all thoughts of Phil Collins immediately.

2 SPRING KING

This Manchester five-piece have apparently amassed over 50 songs already. The ones *Radar* has heard vary wildly, recalling everything from Kurt Vile to Iceage. Recent video 'V-V-V-Vampire' is punk as it should be – totally rough around the edges, but addictive as hell.

3 PARLOUR

Angela Won-Yin Mak (formerly of Cambridge shoegazers Carousels) and friends radiated woozy nonchalance when they supported Wolf Alice recently, with sweet vocals buried under whirring space-age synths. Listen to 'My Love': it's a bit like when Sonic Youth did The Carpenters, but subtler and slightly gothy. A classy bunch.

4 LORDE

35,000 plays in one night isn't bad going, and that's exactly what 16-year-old New Zealander Ella Yelich O'Connor's latest song 'Tennis Court' got when it hit the web. Truth be told, previous track 'Royals' – which sold around 18,000 copies in her home country – is the best place to start, recalling Grimes at her poppiest.

5 LOVELY BAD THINGS

Currently touring the US with Best Coast and Guards, this lot have a similar line as their road buddies in sugary, feelgood alt.pop. Earlier this year they released their debut, 'The Late Great Whatever', an album packed with the kind of songs that make moving to California seem like a great idea.

WORDS: MATT WILKINSON, RACHEL AROESTI, DAVID RENSHAW PHOTOS: RICHARD JOHNSON, JENN FIVE

RADAR REVIEW

BASS DRUM OF DEATH

BASS DRUM OF DEATH FAT POSSUM

Doomy garage rock made by a man who sounds just like the real thing

Mississippi's one-man punk juggernaut Bass Drum Of Death is a timely reminder of what surf rock should actually sound like in 2013. Transcending the 'De Stijl'-ian pokiness of 2011 debut 'GB City', John Barrett's 11-track follow-up sticks closely to the rule that has defined practically every great garage band from 'Nuggets' onwards: be punk, but with a rhythm'n'blues backbone.

While the cream of today's well-adjusted art students might learn a thing or two from the amphetamine-popping, switchblade-carrying outcasts of yore, Barrett comes on like he really does live that life. On this album he's simultaneously death-obsessed, self-destructive and monstrous-sounding. 'I Wanna Be Forgotten' opens proceedings: a romping flurry of nihilism and melody whose two-note riff propels the overdriven melée with suicidal glee. 'Faces Of The Wind' is Black Lips wreathed in purgatorial reverb, and 'Way Out' is the surf-noir ghost-pop of Frank Black's dreams. Elsewhere, 'Bad Reputation' resembles the death-wish garage punk of Jay Reatard, only underscored by a guitar line straight off U2's 1980 post-punk debut 'Boy'. Then there's 'No Demons'. Imagine one of The White Stripes' blues-gothic dirges – 'The Union Forever' from 'White Blood Cells', say – but made even darker by manic pacing, crashing cymbals and screaming feedback.

In part, 'Bass Drum Of Death' seems like an attempt to join the dots between '60s garage and the great counterculture music from all of western rock's other key eras. Barrett splices garage with '80s alt.rock on 'Way Out'; '90s emo on 'Crawling With You' and '70s punk on 'Shattered Me'. The message is, perhaps, that when it comes to rebellion, some things never change. 'Such A Bore' is the keynote – twanging surf rock that rubs shoulders with heroic guitar solos and cosmic psych wig-outs, before a coda of 'Sister Ray'-mode Velvet Underground sweeps in. Equal parts delinquent apathy and rock magnitude, it's typical of Bass Drum Of Death's blend of outsider cool and trad might. ***John Calvert***

8

BEST TRACKS: 'Such A Bore', 'I Wanna Be Forgotten'

JORDAN HUGHES

Wall of sound: Bass Drum Of Death, aka John Barrett

5 To See

This week's unmissable new music shows

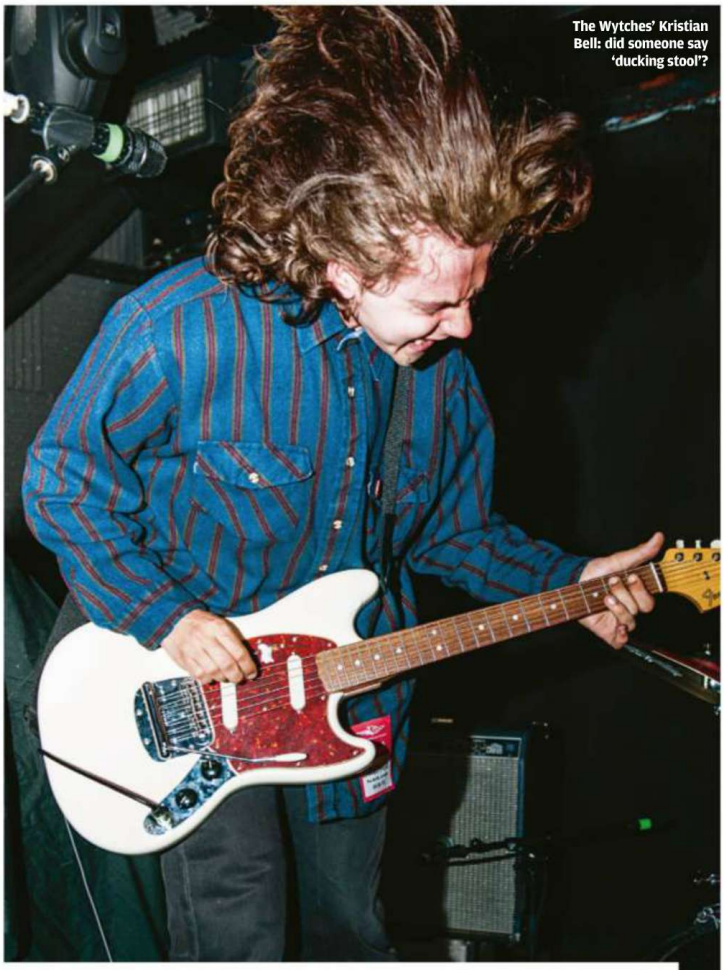
RADKEY
(pictured) Barfly, London, June 19

GLASS ANIMALS
Louisiana, Bristol, June 20

POPSTRANGERS
Birthdays, London, June 21

LOOM
Chameleon, Nottingham, June 21

CATFISH AND THE BOTTLEMEN
Cockpit, Leeds, June 22



The Wytches' Kristian Bell: did someone say 'ducking stool'?

THE WYTCHES

BARFLY, LONDON WEDNESDAY, JUNE 5

RADAR LIVE

You get the idea there could actually be something quite significantly wrong with The Wytches. Despite hailing from sunny, seaside Brighton and looking like reasonably well-adjusted twentysomethings, there's real conviction to their venomous, bile-ridden blasts of psych-inflected noise. Faking it? No chance.

See, while the trio could snugly fit into the heavier end of The Horrors' Cave Club scene – a rackety garage nod here, a swirling guitar sound there – there's something altogether darker going on with them. Like Nick Cave's perverse storytelling, they are equal parts sordid and spiteful, and ever so slightly damaged – both in singer Kristian Bell's cracked, almost mocking delivery and the band's prickly way with a lyrical put-down. "*I must admit I felt a little sick/I think I swallowed too much pride*", deadpans 'Part Time Model', before the backing builds and Bell practically screams the punchline: "*I woke up like a stranger*". 'Wire Frame Mattress', meanwhile, sees him spit, "*You sit there and laugh while my dignity collapses*".

If The Wytches' sonic arsenal is located anywhere, it's in a hopeless, cheap motel at the part of the night when everything goes to shit. That's not to say they don't know how to pack a punch, though. Tonight's venue is rammed, the front section are jumping and everyone's tuned into their obscure, vexed world. 'Digsaw' is loud and heavy and dirty, opening on grinding riffs before paring down to a primal drumbeat. An as yet untitled new track takes the group even further into gun-slinging Bad Seeds territory, and current single 'Beehive Queen' – an unrelenting mix of throat-slashing vocals, spidery guitar lines and animalistic crashes – is nothing short of ferocious. They close proceedings with 'Crying Clown', a snarling tale of graveyard girls swinging "*like a pendulum*" to the sound of mammoth guitars. ***Lisa Wright***

They're equal parts sordid, spiteful and slightly damaged

MORE SOLO WORK?

A WELL-EARNED BREAK?

OR A BATCH OF NEW SONGS...

THE KILLERS' NEXT TARGET

Ahead of playing the biggest gig of their lives at Wembley Stadium, Barry Nicolson zeroes in on each Killer to find out what could possibly be next for Las Vegas' favourite sons

PHOTOS: ED MILES

Central London, June 2013. The back of a cab, if you must know. Dave Keuning and Mark Stoermer are reminiscing about the olden days, when this city was still a mystery to them. In particular, they're reminiscing about the Camden Barfly, the site of The Killers' second-ever British gig, where Keuning dimly recalls being turned away from the backstage area by the support band's tour manager. On another occasion, they came offstage to find an uninvited Pete Doherty and his nameless female companion snorting coke in their dressing room. Nobody's quite sure how he got there.

Memory lane leads onto Lancaster Gate and the Columbia Hotel, the Bayswater flophouse that once provided shelter, slumber and 24-hour alcohol to pretty much every young touring band that passed through the capital. On their first visit, Keuning informs us, they all slept in the same four-bed dorm, and were feasted upon by the resident bedbugs. Next time around, their label coughed up for two rooms, and that's when they knew they were on the up-and-up.

Then, talk turns to Wembley Stadium, where The Killers are soon to play the biggest show of their career. This is the date that Stoermer has been "staring at on the calendar ever since it's been booked, one of those first-time-never-done-before kinda things that we don't have too many of these days". Specifically, he wants to know whether the band will be getting a helicopter to beat the post-show traffic. It turns out they are not: instead, they'll run offstage and be swept into waiting limousines. I'm not sure, but I think I spy a twinge of disappointment in the bassist's impassive expression. Keuning, meanwhile, is just trying not to think about it. Not yet, at least.

"I don't get nervous for any show," says the tousle-haired guitarist, "but if I think about this one too much, I might. We've seen other bands play there, and we've talked about it in terms of when we might be able to do it ourselves. But I don't think I realised just how big it was. Not too many bands have done it. It's pretty amazing when you think about all the different venues we've played in London. But this is the peak. This is Mount Everest."

Strange but true: last summer, while The Killers were finishing up work on 'Battle Born', drummer Ronnie Vannucci told a journalist ▶

"WEMBLEY IS THE PEAK. THIS IS MOUNT EVEREST"

DAVE KEUNING

★★★★★★★★★★★

Dave Keuning: guitar hero

Mark Stoermer: ace of bass

Brandon Flowers: star of the show

that he was so eager to get back out on the road, he was willing to play the opening of a 7-Eleven. Two days later, someone from 7-Eleven HQ got in touch to try to set it up. Vannucci dutifully took the offer to his bandmates, who outvoted him. It's a shame, because there would have been a pleasingly surreal sort of poetry to it: molehill to mountain in the space of one tour.

Wembley isn't just a gig, it's *the* gig: the very pinnacle of what a rock'n'roll band can achieve in this day and age. More than that, it's a statement, an assertion that you're on the right side of all that history and all those people. When The Killers first came to this country, The Strokes were already headlining festivals, The White Stripes had topped the album charts and The Libertines had replaced *Coronation Street* as Britain's favourite soap opera. Almost exactly 10 years later, two of those bands no longer exist and The Strokes' career has plateaued. Of the Class Of 2003 – the most promising indie rock crop of recent memory — only Kings Of Leon can match the longevity and sustained success of The Killers. And they haven't done Wembley.

"Without wanting to sound like a total cheese-dick," Ronnie Vannucci later tells me, "this gig is the culmination of a lot of hopes and dreams and aspirations. Back in the early days, when we were in my garage playing 'Jenny Was A Friend Of Mine', I remember thinking – I may even have said it out loud – 'We'll play this shit at Wembley Stadium one day.' Now we get to join that echelon."

Ninety minutes or so before my cab ride across London with Dave and Mark, Brandon Flowers strides into the lobby of his upscale West End hotel looking implausibly tanned and athletic, his sickeningly perfect American teeth twinkling like cats' eyes on a darkened highway. His handshake is firm and confident, like a star quarterback's. His laughter is nervous and high-pitched, like a child's.

Flowers always takes a while to get into the rhythm of an interview, so my initial questions about Wembley are met with short answers. I sense he's also just a little bit anxious about it; after all, this is a show so big they're headlining the Isle Of Wight Festival as a *warm-up*.

"I need to treat it like it's just another gig," he admits, "but it isn't. This really means something to me. It's an honour."

Of all the band members, Flowers is the one who seems to have changed the most over the years. In the past, he'd use interviews as an opportunity to puff his chest, spread his feathers and trash-talk some unfortunate contemporary or other. Back then, this was widely attributed to a grossly inflated sense of self-confidence. In truth, however, "I only did it to hide the fact that I never felt sufficient. I never felt I had a sufficient education, yet there I was, going to these thriving metropolises of the world, supposed to entertain people."

He recalls how one American review of their second record, 'Sam's Town', "brought everything crashing down around me. I was shattered. Critics underestimate their power, because we overestimate the critics. Some guy I'm assuming is this great music aficionado has just said my album is a piece of shit. He said the only thing that resembles a good song is 'When You Were Young'. I spent months and months trying to overcome that review. It ended up being a gift, because it made me a better

All these things that I've said

Brandon Flowers offers up his forthright opinions on...

THE BOOK OF MORMON

"My church isn't known for being the savviest of media operators, but they've put billboards outside and people have converted. I just don't support it. [Writers Trey Parker and Matt Stone] say it's even-handed... but the scales are tipped in the other direction."

HIS SPAT WITH RICHARD DAWKINS

"I haven't continued our debate, no! Nobody's ever gonna convince him there's a God. But nobody's ever gonna prove that there isn't. Guys like Dawkins argue with priests about whether or not there's an afterlife, but it's about having faith or not having faith."

BOWIE'S COMEBACK

"I wish I'd heard the whole record, but I haven't yet. I've heard a couple of the songs. I think it's his best since 'Heathen', but I don't know if it's as good as that album. People are saying it's up there with his best work and I don't think it is. His best since 'Heathen' – that's a nice thing to say, isn't it?"

JOHNNY BORRELL'S SOLO ALBUM

"I know he takes a lot of crap, but I've always been a supporter of Johnny Borrell. Whoever's fault it is, he gets a bad rap, but I think he's talented. 'Golden Touch'? 'America'? Great songs. What are his new songs called? I don't know. I have faith!"

THE NEW BREED OF BANDS

"When we were starting out, there was always something coming around, you know? Like, Hard-Fi or somebody would come out with something that made you think, 'OK, in a couple of records' time, these guys could be big.' I can't think of anybody like that today. But I like The Vaccines and the first Hurts record."

Ronnie Vannucci: drummer and all-round number one dude

frontman, but I still go onstage thinking there's somebody like him who's about to review the show, and it still makes me self-conscious."

Traces of his old insecurities remain – only Brandon Flowers, for example, could fret that playing Wembley "means we're not as cool as the bands I grew up listening to who never played it" – and his cattiness, like his old fondness for beer and cigarettes, is a habit he tries to keep in check. He's *mostly* successful. As we're talking about the generation of bands The Killers came up with, and why so few of them are in better shape today than they were 10 years ago, Flowers bemoans the rise of EDM, which, he says, "has taken over Las Vegas. Those guys – David Guetta, Deadmau5 – they're the superstars. They're doing residencies at the big casino nightclubs. I've always had a foot in the synth world, so some of that stuff is OK, but..."

It leaves you cold?

"I just don't understand how you can get attached to it. How can it shape you, the way a rock band can shape you?"

What did you think of the Daft Punk album?

"I've only heard the single. And I totally understand why it's huge. But I'm so sick of people stealing. I'm not trying to pick a fight with Daft Punk, but I hear the Michael Jackson references in the vocal melody and the chord progression, and it bugs me. And I'm just so sick of songs about *fucking*."

Here's the thing about speaking to The Killers: they do interviews individually, and so whenever you ask them the same question, you rarely reach a consensus. This is especially true of the question I've come here to coax them into answering: after Wembley, what's next? Ten years and 20 million worldwide album sales into their career, on the eve of the gig of their lives, it seems as good a time as any to ask. The momentum is currently with them, but The Killers have been known to apply the brakes before, most notably at the conclusion of the 'Day & Age' tour in 2010, when Stoermer and Keuning insisted on taking an 18-month hiatus. Everyone agrees there will be some kind of break once this current tour ends in October, but, as Stoermer points out, "We haven't even talked about when we're gonna talk about it." As such, there is no single short answer to that question, only four slightly contradictory ones.

Dave: "We're writing stuff. We're not sure when the next album is coming out or what it'll be, but we always write, even if we're on tour. I don't think it'll be as long... I should stop there."

Mark: "We haven't made our 'Sgt Pepper's...' yet. We've made good albums and great songs, but that sort of groundbreaking album is the one thing we haven't done."

Ronnie: "To be able to reach this same level, in all these different countries, that would really be something. Like, let's try and do this in America. Let's try and do this around the world. Let U2 be U2, and let's try to figure out how to connect with large amounts of people in a different way."

Brandon: "I'm definitely gonna do another solo record at some point. 'Flamingo' wasn't just me dipping my toes in the water. I really loved it. It was successful, and that helps, but I love those songs and I miss singing them. It wasn't something I had totally planned on, but I'm always writing songs, and I think – or I hope – that I'm always gonna have that. So what else am I supposed to do with myself?"

"I'M NOT PICKING A FIGHT WITH DAFT PUNK, BUT I'M SICK OF SONGS ABOUT FUCKING"

BRANDON FLOWERS

★★★★★★★★★★★★★★

Of the three Killers who have already embarked on solo careers, Flowers seems the most determined to continue his. Stoermer and Vannucci say they'll go back to theirs some day, but have no concrete plans. Keuning is the only member who didn't use the break to record on his own. At the time, he "just wanted to do nothing." Now, however, he's more receptive to the idea.

"We all have ideas that don't get used for the band," he says. "I've got plenty. Most of them will probably never see the light of day, but I wouldn't mind doing something with some of them. In what context, I don't know. I have acoustic songs that I don't do anything with because, to me, doing a song with just vocals and an acoustic takes a lot of courage. I'm maybe too shy to put out an album like that."

In contrast to his laconic bassist, garrulous drummer and plainspoken frontman, Keuning isn't particularly comfortable being interviewed. He fidgets a lot, staring out of the car window and avoiding all eye contact. I ask him if now that he's in a stadium rock band, he's started making any excessive demands: private jets, cocaine dwarves, goblets of blue M&Ms...

"I hired a private jet for a couple of days, and that *did* seem excessive," he says, smiling. "Only because I couldn't get the band to do it, and I really wanted to. So I just said, 'Screw you, I'll do it myself.' I used it to get home for a couple of days off. I don't regret it. It was a lot of fun."

How much does two days' use of a private jet set you back?

"Let's just say too much. I rented it by the hour, not the day, so it cost a little less, but it was still ridiculous. But I'm glad I did it."

Keuning is reluctant to get too carried away about playing Wembley because, as he points out, "People couldn't care less about us in France, and that's just across the water. We played a festival there on the 'Day & Age' tour, and the people in the front row could've drunk tea without spilling a drop. We had just played a major festival in England, so it was humbling

Brandon brushes up on his stadium rock shapes for Wembley

Live at the Scala, London, June 2011

Onstage at Glasgow SECC, October 2012

Brandon meets the crowd at NYC's Madison Square Garden, May 2013

Brandon laughs because there's no Dave, Mark or Ronnie Roads

"FOR THE NEXT ALBUM, I FEEL LIKE WE NEED A KICK IN THE BUTT"

BRANDON FLOWERS

★★★★★★★★★★★★★★

to go there and have the crowd be like, 'Yeah, we're French and we don't care!'"

Self-deprecation and stringent self-criticism has always been a bit of a theme with The Killers. They've never been entirely happy with any of their albums, and that's probably one of the reasons why they are where they are today. When I talk to Brandon about what he'd like to achieve with the next one, he frowns and says, "I feel like we need a kick in the butt. Maybe it was wrong to go in with five producers on this record. Next time, it's gonna be about getting the right guy, and being a bit harder on ourselves."

Ronnie Vannucci, in particular, has a gift for self-deprecation. The drummer jokes that, after Wembley, "It'll be back to playing weddings and bat mitzvahs for us." Even if that were true, I'm not sure he'd mind all that much: Ronnie is a roll-with-the-punches kinda guy.

Ronnie likes scotch. That is to say, he *appreciates* it. At New Year, he drank a $2,500 shot of the stuff. "It was good," he shrugs, "but I'd never pay $2,500 for a shot of scotch. I was in a casino and the owner bought it for me."

He's drinking beer tonight, at an Indian restaurant in Mayfair the band often visit when they're in town. Mark and Dave, both jet-lagged, have skipped dinner, but Ronnie and Brandon are here, along with their publicist, their tour managers and a handful of their backing musicians. Perhaps it's because he seems the most eager of the band to get it done, Ronnie is happy to talk about the progress they've made on what may or may not end up being the fifth Killers album. The band, especially Flowers, write constantly, but on their time off, he reveals they've also been doing some on-the-fly recording at their studio in Las Vegas.

"Not just demos," he confirms. "Real recordings. I mean, you never know what it's gonna be, I guess. But we have our engineer, and we're working with a couple of surprise guests, in the producer capacity. Some of it is sounding really cool. We can be guilty of making things so ornate, and sometimes that's a bad thing. So I always have conversations with Brandon about working from a smaller palate, simplifying things. If these new tracks develop a theme, a common thread, then that could be the start of something."

Later, as I'm getting ready to leave, Brandon and Ronnie have a surprise for me: a brand new, never-before-heard track.

"Have you got time to listen to it or do you have to run?" asks Brandon.

I'll make time, I assure him.

So I press Ronnie's iPhone to my ear and listen closely, trying not to broadcast it to every other diner in the restaurant. Sonically, it's somewhere between 'Smile Like You Mean It' and 'Miss Atomic Bomb', all knee-weakening synth chords and a drum break straight out of 'In The Air Tonight'. It doesn't have a title, but it does have a yearning, almighty air-punch of a chorus: "*Give me a shot at the night*". Ronnie tells me they recorded it with M83's Anthony Gonzalez, and while you can certainly hear his presence, there's still something classically Killers about it. Even played on an iPhone over the ambient noise of a half-full Indian restaurant, it sounds sublime.

And, in a roundabout way, it serves as an answer to my question. The Killers may not have worked out where they go after Wembley, but they've got a grasp on the big picture. They'll keep on doing what they do, and doing it better than anyone. Hey, it's got them this far.

Wembley: so what's all the hot fuss about?

What to expect under the arch this Saturday night

THE PRODUCTION

MARK: "We decided not to entirely change the show, because this is the only stadium show on the tour. One day we'll build a stadium-specific production. But I don't want to undersell it... it's going to be like the arena show, but on steroids."

BRANDON: "We've been talking about building some kind of spacecraft for 'Spaceman' for a while, but it never pans out. Maybe one day. We're just gonna do what we do, but a little bigger and a little better. We've never played as well as we are right now: that's exciting."

BRANDON'S OUTFIT

BRANDON: "I haven't had time to think about it! I've got three kids now, and they take up the time I once would have spent calling designers or picking out clothing. But you never know what's gonna happen. There might be a treat..."

GUEST STARS

DAVE: "There's nothing I can promise yet. We're talking about it. We don't have anyone just now, but we might sort something out. I can't name names, because I don't know if any will come through."

THE SETLIST

DAVE: "We're playing a little longer than we normally would, so we're talking about possible covers, or possible old songs."

RONNIE: "We've done a few gigs recently where afterwards we'll go out and play some shitty 200-capacity bar, and we've been using that to get into the back catalogue. We were playing songs we haven't played for years. There are gonna be people there who have seen us at the O2, so we wanna give them a little extra. Not just the same shit in a bigger venue."

ROSS GILMORE, GETTY, RICHARD JOHNSON

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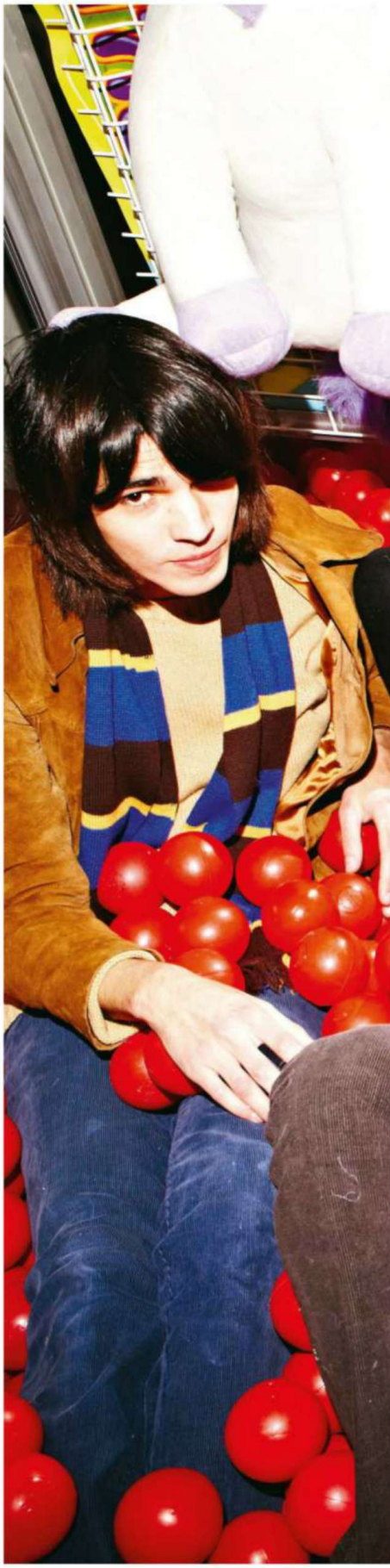
INTO THE K-HOLE

NOEL GALLAGHER SAYS THEY'RE "THE BEST NEW BAND IN THE WORLD". THEY RECKON THEY'RE JUST FOUR LADS FROM KETTERING. **RHIAN DALY** MEETS **TEMPLES**

PHOTOS: ED MILES



"There's this really friendly old woman who works in a charity shop in town that saves me clothes," says Temples' impeccably dressed frontman James Bagshaw. "I told her: anything sparkly, I don't care what it looks like, I'll wear it."

Dressed in a fur-trimmed black coat and a gold sparkly top, James leads *NME* down an almost deserted Kettering street towards The Prince Of Wales, an old pub haunt of the band's. Joined by Tom Walmsley (bass, backing vocals), Adam Smith (keys) and Sam Toms (drums), the four look completely alien in the humdrum surroundings of their East Midlands hometown, an eye-catching abnormality amid the drab mediocrity of small-town life.

Minutes later, sat in a corner of the pub with pints in hand, the Bolan-haired singer continues to discuss the band's image, one redolent of '70s glam rock and sharp '60s chic.

James Bagshaw: on the horse after just one single release

"I don't think any of us have got many clothes. I think we've got about three tops each," he says, trying to convince us of how little thought goes into their stagewear. "I've worn the same top to a gig that I've slept in. Granted it had sparkles, so it doesn't look like a bedtime top... it felt great to sleep in, though."

A little over a year ago, Temples were just four stylish young guys wondering what to do with their lives. Initially formed by James and Tom because "there was nothing else to do", early demos caught the imagination of a handful of early adopters – including Heavenly Recordings' head honcho Jeff Barrett, who would end up signing the group to his label alongside Charlie Boyer And The Voyeurs, Toy and Stealing Sheep. A world away from the usual scratchy demos that signal the arrival of a new band, those glittering first tracks sounded so fully formed and exquisitely produced, it's hard to believe they were recorded in the band's makeshift Pyramid Studios (aka James' box-room in his parents' house), with no outside hand guiding or helping them along.

"I guess what we wanted to do was to put something up that we were actually proud of,"

> **"WE'RE EXPRESSING THE ENJOYMENT OF REALITY"**
> **JAMES BAGSHAW**

James shrugs, "instead of the normal way of putting up a really rough demo that's terribly out of tune and awful. That might appeal to some people, but not us."

Heralded as one of the brightest new lights of the current psych scene, Temples are one of the most exciting, special prospects in British music right now. With only one single to their name so far – the hallucinogenic gem that is 'Shelter Song' – they've built their reputation on their slick live show and earned themselves plaudits comparing them to Toy and other neo-psych luminaries, as well as more classic names like their influences David Bowie, The Byrds and T. Rex.

"I don't see it as being a bad thing," says James of the comparisons. "If they compared you to someone it was completely absurd to be compared to, like some grindcore band, we'd probably be like, 'What are you on about?'"

While their modern counterparts seem content to stay in niche, cult circles, Temples' music seems destined for bigger stages. The

Tom, Adam, James and Sam always wondered what happened when Red Nose Day ended

Those grabber machines aren't what they used to be

direct hooks of 'Shelter Song' have already set pockets of the world alight (the seven-inch sold out immediately and goes on eBay for more than £50) and their next single – the hazy, paisley serenity of 'Colours To Life' – will fan the flames further. Are they consciously aiming high?

Tom: "It's not really ambition. It's just the music that we're into. Perhaps there's more of a pop influence, especially in the songwriting, which we feel we want to keep. You never think, 'Let's write a killer chorus, this'll sell some records.'"

James: "Yeah, fuck that!"

Tom: "We find drug-induced drones for eight minutes just as exciting. But there's definitely a place for both that I hope we sit in-between."

James: "If you can do both in one song, then I think..."

Tom: "...you've cracked it."

James: "That's the dream."

Temples on the magic roundabout: (l–r) Zebedee, Brian, Ermintrude, Dougal

There's more than one way to get high in Kettering...

Despite all being aged between 23 and 26, it wasn't the internet or their parents' collections that brought psychedelia into Temples' lives. For James, a trip to the now-defunct Sonic Boom record shop in Kettering resulted in him purchasing a 'Nuggets' compilation and falling in love, whereas Tom discovered the genre through artwork and album sleeves. "Although," he adds, laughing, "sometimes that does mean discovering stuff that isn't all that good."

Surely delving into such a mind-expanding genre for the first time had a huge effect on the boys? If it did, they're remaining tight-lipped about it, Tom ushering away the question with a response that's more general than it is personal.

"The whole effect that genre has on anyone is escapism," says the bassist, in a matter-of-fact manner. "It takes you to another place. That's how you can tell if it's a good psych record."

Stuck in Kettering – a town whose backbone was once its shoemaking industry, long since disappeared – it would come as no surprise if Temples' music was their own way out. So do their songs form an alternative world for the band in their heads? James shakes his head.

"I don't think it's getting away from reality," he says. "I think it's more expressing the enjoyment of reality. There's no escapism involved. We don't write the songs because we want to get out of Kettering; we write the songs because it feels right to write the songs."

Although music has always borrowed from the past, some bands get away with that appropriation more than others. With Temples centered on a vintage sound, do they worry about being perceived as a pastiche band?

"If they listen to it, they'll realise it's not a pastiche," counters James. "There are obviously influences, but there is in every style of music."

He shoots a look across the table at Tom, who continues in their defence.

"I think it's very easy to write off a certain rhythm or guitar sound as pastiche, but I'd like to think we do it in a way that's original enough not to sound like a retro band."

Certainly the elder statesmen of rock'n'roll aren't calling them out as unoriginal or inauthentic – quite the opposite. Johnny Marr has made his appreciation known on Twitter; Noel Gallagher has declared them "the best new band in the world" and was spotted at their last London gig. Being bigged up by some of music's greatest icons would go to the heads of some groups, but Temples aren't letting it faze them. They've got the potential to be their generation's own heroes, but the idea of being rock stars seems to puzzle them more than please them.

"We're just four guys from Kettering," says Tom. "I think rock stars are defined by the people that pick up on them. It isn't up to us."

Though they're too down to earth to have even considered it, by that logic Temples should be bona fide stars – a status likely to be confirmed come the release of their debut album. 'Colours To Life' and the subtle glam stomp of B-side 'Ankh' might be a glorious leap forward from their demos and debut single, but there's still the nagging feeling these boys have yet to unveil their best. Watch this space – Temples are about to fill it in irresistible, technicolour glory.

...you can also get high *on* Kettering

Temples' Kettering Haunts

The Prince Of Wales
Tom: "It's the one pub in Kettering that, growing up, all of us would come to on the weekend."

Wicksteed Park
Tom: "It's kind of Kettering's claim to fame – it was the second theme park ever in the UK."

Kettering Station
James: "It's like Kettering's dock, if you like. It's a way of going into another dimension. But it also signifies coming home from touring. It's a beautiful place."

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WE CAN DO IT!

LA tearaways Deap Vally attract attention for their provocative dress sense. Leonie Cooper presses the flesh with the duo in Chicago and finds out that you can be a female hero *and* show some skin...

PHOTOS: MATT SALACUSE

"Dude, your wife's in the car!" says Julie Edwards with a shake of her head. She and bandmate Lindsey Troy are currently being well and truly perved on by a gawping driver at a busy Chicago intersection. Slowing down his vehicle to point at the Los Angeles duo as they pose for *NME*'s photographer, he seems utterly unaware of the irony that they're leaning against a massive mural of fictional feminist figurehead Rosie The Riveter.

A kaleidoscopic, controversial tangle of butt-grazing hotpants, tiny bra tops, skyscraping heels and ripped tights, the women of Deap Vally certainly attract attention. Yet, though their look might plug into old-school macho rock'n'roll cliché, these women are staunch defenders of women's rights. "Whatever Deap Vally is, we reveal things about people. We reveal people to be creeps or we reveal people to be misogynists or we reveal people to be awesome, y'know?" says frontwoman Lindsey in the downstairs bar of Subterranean, the cosy Wicker Park venue that they'll be laying waste to in a couple of hours with songs from their debut album, 'Sistrionix'. "We're sisters and it's high-drama music," explains stickswoman Julie of the title's punk portmanteau.

Full of clattering odes of empowerment, across its 11 tracks Lindsey and Julie tell men exactly when, how and why they can fuck right off. From calling out dirty dudes that prey on younger women ('Creeplife') to recasting the trip home after a one-night stand into a walk of pride ('Walk Of Shame') – "We wanted to turn the shame upside down," says Julie – female empowerment is at the core of every track. Rather than undermine their message, the hyper-saucy presentation is as much a part of the the duo's very modern manifesto as their raunchy riffs, classic licks and general blues-based badassery. "We see our sexuality as part of the empowerment, so rather than being in denial of that, we embrace it," explains Julie. "We own our sexuality; we're not a product that was created by guys," adds Lindsey.

> "WE SEE OUR OWN SEXUALITY AS EMPOWERMENT"
> JULIE EDWARDS

Criticism of their provocative appearance – which has come hand-in-hand with suggestions that their whole shtick is contrived – has been levelled at the group since they burst out of LA a year ago with a ferocious live show that swiftly nabbed them high-profile support slots with Muse, Mumford & Sons and The Vaccines. "People assume we're the products of men or that we're insecure because we dress a certain way," starts Lindsey. "There have been journalists who are like, 'They're just trying to appeal to male fantasy.'" She shakes her head. "We're just making our fantasy. Deap Vally's our fantasy."

And what a fantasy. Visually it's a flamboyant barrage of West Coast psych style, with tie-dye and tassles mixed up with a trashy *Almost Famous* swagger and the big hair and even bigger earrings of their cool 1990s babysitters. It's a kind of high camp that all goes to bolster their clatter-rock and Black Sabbath-ian heavy-boots-of-lead strut, which picks up where Wolfmother left off. Yet while the likes of Matt Bellamy and Justin Hawkins get away with wearing ridiculous stage outfits without ever being asked if some sinister Svengali put them together, Deap Vally aren't so lucky. There's another issue at stake here too. "We both happen to have really curvy bodies," says Julie. "I'm sure if I had a little skinny body and I was dressed this way, I wouldn't look this way, and then all these assumptions wouldn't even be being made." She adds, with a shrug: "What do you do when you have a ba-donk-a-donk?"

Since Grimes' illuminating blog post in which she took to task the rampant sexism in the music industry, the fact that such regressive attitudes prevail shouldn't come as a surprise. Unlike Grimes, however, who is vocal in her desire not to be sexualised, Deap Vally are fighting yet another backlash with their words and their bodies. "What we do is inherently feminist. Just by nature of the fact that we're doing it by ourselves, for ourselves," ▶

Julie strikes a pose outside the venue

Lindsey onstage at the Subterranean, Chicago, June 2, 2013

Lindsey Troy and Julie Edwards with a mural of fictional feminist icon Rosie The Riveter

The pair find time for trainspotting at Chicago EL

says Julie. "If there's a new feminism, then what it is is a woman's right to choose what she wants to be. Whatever feels right to her." And if that means wearing outfits that wouldn't look out of place in a sleazy Mötley Crüe video, so be it.

Sex and rock'n'roll have long been bedfellows, from Elvis's overactive pelvis and Little Richard insisting that Miss Molly sure liked to "*ball*". To back up her point, Lindsey lists her 1990s musical icons, mentioning the overt eroticism of Courtney Love in a babydoll dress, PJ Harvey in a skin-tight catsuit and Tori Amos straddling her piano stool. Yet at the end of that decade, something horrible happened. Sexless college rock, as played by the buttoned-up likes of The Shins and Death Cab For Cutie, acted as a heavy-duty aural prophylactic, crushing the nation's libido with its buttoned-up politeness. "That was such a huge tidal wave that washed over everything," says Julie. "A modern-day modesty came into play. I don't go to a rock'n'roll show to experience modesty. That's the last reason I go."

Lindsey nods in agreement: "Part of rock'n'roll is the sexuality and the fantasy." Now though, you're much more likely to find out-and-out sauciness in hip-hop. "In urban culture, the sexuality is much more explicit," says Lindsey. "It's an inherent part of the culture of the music," adds Julie. "Booty."

Bus stop blues, downtown Chicago

Forming in 2011, Deap Vally is far from Lindsey and Julie's first foray into band-dom. Five years ago Julie made the pages of *NME* with nerd-rockers The Pity Party, while Lindsey and her sister scored a record deal on her 15th birthday as The Troys. "It was a pretty negative experience. It was more something my dad wanted me to do," she says of the folksy duo, which saw the siblings covering the wussier side of Fleetwood Mac while Lindsey harboured a secret love of Hole. An album of original material was recorded but never released. "It fizzled out," she says. "I was just waiting for the whole thing to fall apart." It wasn't until Lindsey met Julie that she finally picked up an electric guitar – a 1970s Fender Mustang that her dad bought off a friend who was living in a van. "I fell totally in love with that guitar," she says.

> **"WHAT WE DO IS INHERENTLY FEMINIST"**
> **JULIE EDWARDS**

They both haboured a love of classic rock, and it was with The Doors that Lindsey and Julie found common ground. "I actually lost my virginity to 'The End'," reveals Julie. Eyeing *NME*'s dictaphone, Lindsey makes a face. "It's okay, my dad knows I've had sex," laughs Julie.

"It just instantaneously grabbed me," explains Lindsey of her fascination with LA's lascivious lizard king and his clan. "At the same age that I became obsessed with The Doors, my mom was obsessed with them too. When she was 13 she snuck backstage at a Doors concert by herself and met Jim Morrison and got his autograph," she says, texting her mum to clarify the details. She receives a cool-as-heck response 10 minutes later: "Golden Hall. Downtown San Diego. Summer '67."

Now, unless he faked his death and is tending a weed farm in Hawaii with Elvis, meeting Morrison is out of the question for Deap Vally. However, they recently came into contact with another rock legend. "We met Axl Rose and he was really nice," says Julie. "But his T-shirt had a photo of a naked woman upside down in a trash can on it. Not cool. Who even makes that T-shirt?!"

It's antiquated attitudes – and utterly shit fashion statements – like this that Deap Vally are rallying against, thrashing out in a genre traditionally associated with chauvinism in order to flip 50 years of backwards-looking fuckwittery.

"It's a great platform for female empowerment, but for whatever reason there aren't that many women doing rock'n'roll. I honestly don't know why," says Julie. "Probably some jerk that they were dating told them they'd never be any good at the guitar or something."

Women of the world, consider this your call to amps.

Read NME's review of Deap Vally's debut album 'Sistrionix' on page 42

What you see is not what you get

MATT SALACUSE, DAVID EDWARDS

DEAP VALLY LOVE...

SAVAGES

Julie: "They're doing it on their own. They're proving the point that we're trying to prove."

Lindsey: "Jehnny Beth's stage presence is just so good. Her eyes are piercing and the way she carries herself is so strong and so, so heavy. They kill it."

KAREN O

Julie: "We played a few shows with Yeah Yeah Yeahs. Karen O and I went to college together, but we didn't know each other. I was a really big nerd – I asked her about the school and said, 'Did you used to kind of dress Amish and wear really long skirts and hats?' and she was like, 'No.' All these years I thought she was this other girl!"

g

A one time Guardian columnist, she has gone on to publish no less than eleven hugely successful novels since her award-winning debut in 2001. She is fuelled by wanderlust, weaving experiences from her round the world travels throughout her fiction. Creating evocative pictures of both places and people, she has inspired a whole generation of backpackers. And it all started here.

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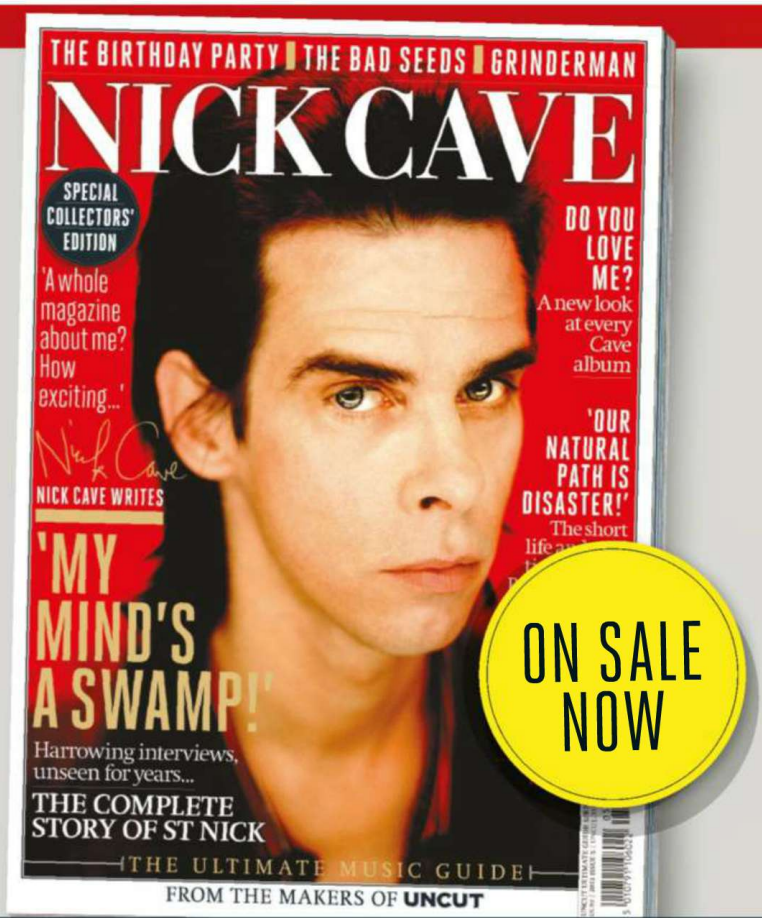

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The early days of Verve: Richard Ashcroft (left) and Nick McCabe

MY LIFE WITH Mad Richard

Twenty years after THE VERVE caused a tempest with their debut album 'A Storm In Heaven', guitarist Nick McCabe tells MARK BEAUMONT about just how wild the band's speed-fuelled early days were

Six days into the seven-day recording session for their first single 'All In The Mind', The Verve decided to give the finished song the acid test. That didn't mean playing it live in a pub, seeing if it made dogs dance, or getting John Peel to play it at the wrong speed. No, it meant listening to it on acid. And then scrapping the lot.

"We spent a week doing that first single and then gave it the acid test at the end of it and decided it was utter shit!" says Nick McCabe, Verve guitarist. "We'd had this bogus revelation earlier on that anything that was too premeditated, you spotted it instantly – the acid made you more aware of how contrived things were. It was just larking about, but then we made the mistake of listening to what we'd done and scrapped everything. We had one day left to re-record it. [Producer] Paul Schroeder was in with us and he was fresh from working with professionals, the Dodgys of the world and The Stone Roses. He must've thought, 'Typical young lads, can't handle their drugs.'"

The madness was underway – a mind-blowing two-decade ride of narcotics, psychosis, astral projection, acrimonious break-ups, paranoid breakdowns and 10 million global sales. Twenty years ago, Verve – then 'The'-less, as they'd yet to face a legal challenge from a US record label over use of the name – released their debut album 'A Storm In Heaven', a psychedelic rock record full of scintillating solar squalls and glacial cavern-scapes. Built around the intense swirling assaults of 'Beautiful Mind', 'Slide Away' and 'Blue', the album would become a psych-rock benchmark, and at its centre was a boggle-eyed wildman called Richard Ashcroft, the Captain Rock heading up a bunch of space-cadets and (according to Noel Gallagher), spouting rock nutjob gold about alchemy and Merlin. "I believe you can fly and I believe in astral travel," he said, "because if I thought I was just going to walk around this place for the next 50 years, I don't think I could exist." Mad Richard, we called him, and he had always been thus.

"It isn't to be underestimated that losing your father at such a young age [Ashcroft's father died when he was 11] is gonna have quite a huge effect," says McCabe. "His mum had remarried and the stepfather was a Rosicrucian [a cult movement dedicated to a medieval German secret society], so Richard was privy to a lot of interesting ideas. His stepfather, who he was really close to, fed him a lot of things that at that age you're very receptive to – things about astral travel. The kind of thing, if it crops up in conversation with the wrong person or in the wrong manner, where the warning lights go off and it's, 'We've got a crackpot here.'"

> **"THERE WAS AN INNOCENCE ABOUT HIM. I THINK HE ALWAYS THOUGHT HE'D BE A POP STAR"**
> **NICK McCABE**

Did you ever astral travel with him?

"No, more's the pity, really. I tried but I didn't have the abilities."

Even when self-confessed "working-class nerd" McCabe had met Ashcroft in the sixth form at Winstanley College, he was "a fairly big character, full of life and very, very funny. That's one of the things that gets lost about him: he's one of the funniest people I've ever met. It gets overshadowed by the mystical bullshit, which is a little bit of his own doing, I suppose. There was an innocence about him despite being the centre of attention. I think he always had it in mind he was going to be a pop star, which was a bit ridiculous, but just by the power of his charisma he managed to avoid ridicule."

When Ashcroft joined McCabe's power-pop school band, some strange alchemy was involved. He helped them get signed by Virgin, and then begin their label-shocking reinvention as experimental psych-kraut maelstrom-mongers intended to bury the namby-pamby '90s shoegazers under flumes of volcanic rock magma – "once we could afford more money for hash" – turning Wigan grit into platinum. Before long, The Verve were on course for rock 'History'...

1992: THE SPEED TOUR

"You'd never have known we were a speed band at the time," McCabe recalls of The Verve's earliest tours around 1992's 'All In The Mind' and its follow-up, 'She's A Superstar', "but that was the drug of choice for a few years. It made everything more intense. I used to feel like the music was coming out of the pit of my stomach, and that's the feeling we'd been chasing as a band, the physical and mental overload. It was easier to get there with that. The days on tour are long days, so you take all the shortcuts you can. We were never stupid with it and ▶

CAMERA PRESS/STEVE DOUBLE

we were smoking loads as well, so it was pretty much veiled underneath, but even when we weren't on tour, speed was the real driving force. Back at our rehearsal room in Wigan, it was an everyday thing, which contributed to our mental state.

"We call that 'the speed tour'. The drives were hilarious. The banter... we were just laughing the whole time and hanging out with fans. Before the Southampton Joiners gig, we were sat in the park with loads of fans and by the time we went on, the hair on my body completely stood up for the duration. You get those moments where you feel like everybody's on the same wavelength. That was the apex of connecting, such an apex that we played Windsor Old Trout the next day and we were completely burnt out. I remember being sat there strumming listlessly on my guitar during soundcheck and wanting to die."

The speed tour began morphing into E sessions as the band began a four-week stay in a rodent-infested house outside Llandudno to write their debut album. "You'd get this fierce weather and these beautiful evenings where you could go up to the top of the hill and have a bit of E and stare at the sky," Nick remembers. "The whole thing went back into the music. Dr Phibes [the owner] had painted the windows black and put these primitivist illustrations on the windows, so you came up to it and thought, 'This is like a horror movie set, this!' The place was a haven for rats. Richard's got a real phobia about rats; he lasted three or four nights and kept saying he could hear scurrying all the time."

Lollapooza 1994: onstage and (above) keeping fit in their time off

1993: A STORM IN SAWMILLS

The cracks began emerging even as the band arrived at the remote Cornwall studio Sawmills to record 'A Storm In Heaven' with producer John Leckie, expecting late-night studio magic to complete their purposefully half-composed "skeletons of ideas". McCabe was a new dad with a normal family life back home and hence felt isolated and something of "a party pooper", silently fuming whenever Leckie would adjust his amp sound and unable to join in with "the nonsense... between John Leckie, Simon [Jones, bassist] and Richard. They were just like stoned monkeys for the whole duration, just giggling."

Snowed into the perfect creative environment of splendid isolation – Sawmills is only accessible by boat or walking along a train track – Leckie bonded with Ashcroft over a shared interest in alternative spiritualist theories. "John Leckie lived on a commune for a long time and he's got some very interesting insights into how cults work," Nick says. "He was interested in alternate theories of our origins – the Atlantis myth. They'd talk about the kinds of things you'd find on conspiracy theory sites these days, but it's hard to explain to somebody in the post-internet age that that wasn't really a mainstream discussion at the time. For all of the bullshit he's been quoted on, Richard's general take on it is that it's all very interesting, rather than something he'll actively expound. I'm a bit more impressed now, looking back, that they quickly jumped over the stigmatising aversion to those ideas. I feel like I've missed out a lot now; as you see more of life you do realise there's more to it than can be measured, so at the time I can only blame myself for being fairly closed-minded and not participating and listening more attentively."

Ashcroft and McCabe in Loco Studios, 1995

Visitors to the studio were met with a rather more manic Richard, though. "When Yvette [Lacey, flautist] came down, she got there at about one o'clock in the morning and by this time we were obviously completely wasted. I remember Richard coming in and trying to formulate a plan of action for her – this crazy guy trying to instruct her in these very typical Spinal Tap notions of 'make it more pink!'"

Delayed by three weeks as a rehearsal-averse Ashcroft finished the lyrics amid a barrage of angry A&R calls, the album would come to be lauded as the defining sonic statement of the post-shoegaze era. But today McCabe finds it an awkward listen. "I do recognise it as the work of young men, and Richard would probably second that. It's the work of 18, 19, 20-year-olds. Sawmills is one of those places where you can really immerse yourself in what you're doing. 'A Storm In Heaven' is torn between being an escapist record and trying to find its energy in the real word. Sawmills was the ideal setting for that. It was an absolutely beautiful setting and what we were doing needed that. The other side of that is being isolated is a good setting to go mad."

Another good place for going mad? America...

1994: LOLLAPAMANIA

Lollapalooza 1994, and far from the wintry depths of Sawmills, The Verve found themselves playing their esoteric late-night freak-out Top 30 album in 40-degree dustbowls at 1pm, their guitars literally melting in the shade. And worse still, America had shit speed.

"The thing about Lollapalooza," Nick says, "is you wake up in a car park somewhere, you do your gig at one o'clock in the afternoon and then you've got a whole day to kill. We couldn't get good amphetamine out there and cocaine wasn't really an option for us at that point, so we discovered Mini Thins – ephedrine. They sold the stuff as speed. If you take too much of it, it turns you green. In the absence of speed, we'd just be drinking loads and taking these really evil ephedrine pills. It'd be a party every day until you next wake up with a bad head. The cumulative effect of that, after four weeks, was that we were all a bit crazy. Putting northern lads up there and going, 'You've got to drink loads of fluid'... 'Oh, loads of fluid, yeah, I'll have another beer, then.'"

Cue drummer Pete Salisbury getting arrested for smashing up his hotel room in Kansas and Ashcroft winding up in hospital with booze-induced dehydration. "Richard had found a couple of cohorts for his indulgences and would get a head start on us. He'd wake up at 11 o'clock, disappear somewhere and by the time you saw him later his eyeballs were like saucers. I think he was hanging out with the Deal sisters, so we saw it second-hand through the pictures. Between him and Kim Deal they kind of egged each other on. At the time there was a casualness to these things. We probably laughed when we heard about it: 'What's he like!?' Now I can see we were on course

CAMERA PRESS/ STEVE DOUBLE, CHRIS FLOYD, PIERS ALLADYCE

Islington Powerhaus, April 24, 1992

for it to turn dark, but it was just high-jinks then."

Back home, the stormclouds were gathering. "The Black Crowes tour was a real low point," Nick says, "because their fans, particularly in the rock centres like Swansea and Wolverhampton, fucking hated us, so Richard's Stanislavski fourth-wall thing served him well. We should've spotted that Richard was in trouble at that time, he was spiralling a bit out of control. But that was a period he willed upon himself; that was where he wanted to be. It wasn't that he was particularly ill. Si has a theory that he was possibly hugely depressed and we were oblivious to it; you could say that was the flipside of it, the bipolar nature of it coming out. All four of us were in it for The Verve and everything else was secondary, it was very hard to find any meaning in anything outside of that. For Richard that meant that he stayed in bed when he wasn't on tour."

Even the best gigs ended in minor emotional breakdowns. "I remember playing the Clapham Grand," Nick recalls, "and that was probably one of the best gigs we'd ever done. I was so connected to the energy of it, that by the time I came off a speed psychosis set in and I went and hid in the toilets for the rest of the night."

1995: NORTHERN SOUL SEARCHING

"By the time we got to [second album] 'A Northern Soul' we were pretty fried," Nick says of the sessions between 1994 and 1995 at Wales' remote Loco Studios with Oasis producer Owen Morris, taking the band in a darker, rockier direction. "There was a really bad energy. I blame the scope of the drugs getting larger but there was more to it than that. There was a willingness to indulge in negativity by the time we got there. It was palpable. By that point I could barely speak. There was so much going on in my head that the easiest option was to not speak, and having somebody in the room like that, that's obviously going to have a huge effect, and the snowballing effect of this air of negativity... Between me and Richard we managed to turn the air sour every day of those sessions."

> "AFTER A GIG, SPEED PSYCHOSIS SET IN. I WENT AND HID IN THE TOILETS"
>
> NICK McCABE

Though the sessions started with a three-week ecstasy party ("the best [weeks] of my life", McCabe has claimed), the comedown was hard and harsh. "We got to a point where we were taking E to feel normal. The level of negativity got so great that we assumed we couldn't do it any more. There was a feeling that music was no good unless E was involved. A cloud descended on the place. You'd have these moments of levity where everyone was happy again once we'd had our pill. Ridiculous, really. The downside of it is the thing that you're using to help you create music used to give me a fear of my own music. By the time you got to four o'clock in the morning and you'd be getting onto the negative side of whatever cocktail you've been taking that night, a hatred of what we were doing set in and I'd be sat at the back of the room listening to this music coming out at a volume you could feel in your bones – and at the point where you're intimidated by your music it makes it really hard to be objective about it."

Hatred, chaos and psychosis set in. After recording the masterpiece 'History', Morris was so frustrated, he smashed a studio window, while McCabe became "catatonically withdrawn" and increasingly estranged from a "moody, abrasive" Ashcroft who would disappear for days on end, an altered man. "It's a classic symptom of the new drugs that'd entered our circle, without being specific about it. He was taking the delusion of the hard-man, don't-give-a-fuck stereotype to a dimension that I thought was ridiculous; it was quite possibly going to turn us into cartoon characters. Richard had some scary moments in the sphere of psychosis. The cannabis psychosis set in and he had a bit of a transformation. He turned from someone charismatic to someone who was a complete stranger. There were manic episodes that we should've been more aware of, but degrees of madness were everywhere, so it had become acceptable in the ranks. By the time we finished 'A Northern Soul', madness was the state of play rather than the exception. There was a real feeling of things cracking."

And crack they soon did. Despite a Top 20 score with 'A Northern Soul' and a chart hit with 'History', Ashcroft split the band in September 1995, only to reform with (briefly) Bernard Butler and then Ashcroft's old schoolfriend Simon Tong replacing McCabe. "I saw the writing on the wall for a while," Nick says, "I knew I was being supplanted. When the phone call came it wasn't a surprise, Richard saying, 'Sorry mate, I don't want to do it any more, I'm splitting the band up.' The plan was a gambit to shunt me out without having to sack me. It was kinda spineless, but at least I got the phone call, which is more than what happened this last time."

There were brighter times to come – McCabe was asked to rejoin The Verve for their 10 million-selling 1997 classic 'Urban Hymns' and its seminal singles 'Bitter Sweet Symphony' and 'The Drugs Don't Work'. But at heart The Verve were to remain a fractured band, splitting once more at the very pinnacle of their success, after a fistfight between McCabe and Ashcroft in 1998. Their legend was secured by a triptych of indie-rock classics, but ultimately, their abrasive magic failed the acidic test.

AFTER 'A NORTHERN SOUL'

From the mega-selling 'Urban Hymns' to the final falling out...

'URBAN HYMNS', 1997

"Richard said, 'It isn't The Verve without you in it.' It was such an important part of my life that there was no way I could turn my back on it. I think he was genuinely glad to have me back. Richard was at the peak of his powers at that point. He'd spent a year on that record already, and I think I was invited back to ice the cake, really. It was definitely a case of he'd made this thing that was almost brilliant, but he'd kind of lost his confidence a bit, and was looking for someone to validate it. There was a security in me bringing it home."

THE FIGHT IN GERMANY, 1998

"Simple case of I'd been up all night, they didn't think I was going to manage a gig, I managed the gig, and made the mistake of saying, 'That went well!' Everybody was so on tenterhooks at that point that Richard threw a beer bottle at my head, and I threw a few things at him, and there was an ugly scene between us. It was hard to recover from – we couldn't then do what normal people do and sort it out with a conversation, so it was, 'OK, well that's it then, fuck it,' and we all got flights home. An ugly event like that, at that time, was enough to kill us off."

THE REUNION, 2007

"Three of us hung out perpetually. The guy that was conspicuously absent was Richard, who would turn up in a chauffeur-driven car 10 minutes before we were out onstage, go into his own compound, and then by the time we came offstage, he'd have a driver waiting for him and he'd fuck off home to Gloucester again. The first time that happened was the very first date we did in Glasgow, and I remember thinking, 'Did that just really happen? Did he just get in the car and fuck off home?' I think there's a self-preservation thing – probably it's some signal to his family that he's not getting involved with all the antics."

TODAY

"I went through a stage of sending him 'Hello' kind of texts, but never got a reply, so I've given up really. I think life's too short to hold grudges, and that we should maintain some kind of contact, but he isn't interested in doing that. So I've stopped taking it personally. I'm not interested in propping the Mad Richard myth up really, 'cos I think that's been a burden for him. I don't think he'd appreciate it. In a last friendly gesture, I'm going to debunk that by saying Richard's a normal guy."

SCHOOL OF GRUNGE

As **Mudhoney** and **Metz** head out on tour across the UK together, **Gavin Haynes** asks the Sub Pop legends to counsel the label's noisy charges

PHOTOS: JORDAN HUGHES

(Back row) Mudhoney: Mark Arm, Guy Maddison, Dan Peters, Steve Turner. (Front row) Metz: Chris Slorach, Hayden Menzies, Alex Edkins

"Welcome to our pre-show ritual," says Alex Edkins, the singer from Canadian noise rock trio, Metz. "That's right – exactly 10 minutes before we play, the glasses strap goes on."

He plugs his specs into a length of rubber cord to stop them getting loose. Around him, his two bandmates continue their own ornate pre-show ritual of drinking a few beers. Daylight is still pouring like Lucozade through the open window. Outside, in the courtyard below, loads of Manchester University students are sat at long trellis tables, drinking lager and awkwardly contemplating getting off with each other. It's that sort of British summer's day: as depressing as it is invigorating, simply because you know it can't possibly last.

A few moments ago, upstairs at Academy 2, Metz were grumbling about their stupidly early start time tonight – 6.40pm, an awkward hour, uniquely unsuited to rock'n'roll. You suspect Jimi Hendrix never played anything at 6.40pm. Nothing great, at least. Yet here they are, trooping down to be greeted by a modest crowd with much to be modest about: a scratty bloke in a Waynestock T-shirt; an obese teen who barges up to the rails and shakes his head vigorously to absolutely everything (probably the onstage bants, too); a polite Japanese hipster in a Metz T-shirt; and a further small gaggle of curious mid-life Mudhoney fans. These are what you win when you're third on the bill to grunge's headlining godfathers and everything must be finished by half ten.

The Metz show is a bit like waterboarding by riff. Lit from below like all good interrogators, guitarist Alex and bassist Chris Slorach play the roles of 'two beefy men who shout at you with every fibre left in them', while their hairy, Christ-like friend, Hayden Menzies, bashes his toms like they're your kidneys. No, I don't know where the explosives are hidden. Please leave me alone?

Still sick: Mudhoney live at Manchester Academy 2, June 7, 2013

Metz singer/guitarist Alex Edkins. Plus beer

By 7.15, they're already gone, done, and by 7.30 they're drinking in the headliners' dressing room, a physical space with all the opulent charm of a 1950s bus shelter. All the Mudhoney boys are there: Guy Maddison, the chatty Aussie replacement bassist; Dan Peters, hat-lover and drummer; and the more thoughtful duo at the core of things, guitarist Steve Turner and singer Mark Arm. Steve is already enthusing to Chris about his huge collection of '60s garage-punk singles: "Basically, I never check the labels on any of them – I don't want to know who they're by. To me, it's all like one big band."

As their show approaches, Mark is getting ready by doing a few stretching exercises as discreetly as he can. Touching his toes. Rolling his neck from side to side. Dan is generally stood at the back, puffing endless fags out of the window. At nine, Mark grabs an entire bottle of red wine and a plastic beaker, then they all head out onstage to continue the party.

Mudhoney are the opposite of a band who hit every note perfectly. Unlike Blur – who, three weeks earlier at Primavera, played tight, with energy and righteous zeal, yet completely failed to connect – Mudhoney's songs were never based around technical-anything. No-one is trying to gee you up. But they still hit harder than the 10.29 to Paddington.

"I'm not sure we could do what they do, at their age," Metz man Alex points out later that night, as the Metz splitter rumbles towards the Holiday Inn Express. "I mean, if we played a show the previous night, I wake up in the morning and I ache. I just *hurt*." It's not too hard to see why: you can break ribs from the sheer force of a fit, and there's a lot of similar muscular tension packed into their short sets.

"I'M NOT SURE WE COULD DO WHAT MUDHONEY DO. AFTER A SHOW I JUST HURT"
ALEX EDKINS, METZ

Hayden Menzies drums Manchester into submission

Mark Arm: Drink me, I'm shiraz

Those early starts catch up with Metz's Alex Edkins

Mark Arm: living proof that grunge is good for your joints

Mudhoney & Metz IN NUMBERS

25
Years Mudhoney have existed

5
Years Metz waited between forming and putting out a debut album

9
Total number of albums Mudhoney have made

21
Number of dates on Mudhoney's UK and European tour

150
Estimated minimum dates so far on Metz's 'never-ending' tour

189
Mudhoney's highest-ever US albums chart placing

1
Nirvana songs Mudhoney's drummer plays on ('Sliver')

121,841
Population of the French town Metz share their name with

"Yeah... don't get old," is Mark's quip when asked what advice he'd give Metz about longevity as a band. "Ha ha ha," he and Steve giggle, with the bitter glee of those who already know the fate of every man.

Metz's album was released on October 9 last year. Since they left their homes in Toronto on October 6, they reckon they've played 150 shows. In fact, it's only six days since they were in Manchester the last time, with Fucked Up and Titus Andronicus. They finally quit their jobs before they set off. Alex was a TV researcher. Chris was a show promoter. Hayden was an artist. And now, five years after they formed, already in their early thirties, they're becoming a big critical success by taking what you might loosely call 'heavy music' and adding a twisted, melodic power-pop quality to it – like Weezer as viewed after two Rohypnols and half a bottle of Captain Morgan.

Later that night, in the pub across the road, Mudhoney's Dan gets onto the subject of fans. "Yeah, we were playing this venue, and there was a sports bar attached," he tells Metz, just after waiting patiently while some drunk middle-aged types get their photos taken with him. "Went out for a couple of beers in the afternoon. Came back. Blue flashing lights. Ambulance. Some guy'd had a heart attack. They were carting him away. His wife was in pieces. It was awful. But we thought he'd probably just been having some BBQ wings at the sports bar, right? Wrong. They'd been queueing down the front of the show, apparently, when he'd just hit the deck. Age takes no prisoners."

Yet there is something youthful about Mudhoney, and especially Arm. Twenty-five years on, they seem to have figured out exactly how to keep this whole rock'n'roll thing *actually fun* – that is, by ripping all the careerism out of it. They have actual jobs for when they need money, but sometimes, every few years, they also make records for their own enjoyment. Eight albums in, they've just made another: 'Vanishing Point'. Then they go on tour. But not until it sucks.

"Yeah, we tried going on long tours, but we just couldn't take it," Arm tells Metz the next day. "I think there was that one tour in the early '90s when we were going around Europe, and we all got to about week six – so far as we remember it – and we just started going crazy and having breakdowns. So after that, I think we decided to go out on shorter tours – nothing beyond six weeks. That became the rule."

"That was the tour where they played the whole gig back to us," Steve adds. "We did the show, then we went to have dinner with these promoters somewhere in France. And they'd videoed the whole thing, and we had to watch it all again right after we'd done it, while they served us some rabbit casserole. Way too intense. I think that must've been about the time I became a vegetarian."

Metz's Alex Edkins smashes up the stage at The Forum, London, June 8, 2013

Hayden Menzies' tats

Metz: "Roadies? Never heard of 'em"

EMPLOYEE ASSESSMENT FORM

ARM, MARK
AGE: 51

When he's not in Mudhoney, Mark Arm works for his label, Sub Pop, running the distribution warehouse. Mark says he missed his employee evaluation this year because he's been on tour. So we asked him to complete one now.

RATE YOURSELF FOR PUNCTUALITY
9/10
"I'm usually running 10 minutes late. It's a consistent 10 minutes. I mean, they encourage people to be punctual. The start time's generally 9.30. I'm normally there at 9.45."

RATE YOURSELF FOR ATTENTION TO DETAIL
9/10
"I suppose it depends on how busy it gets. I generally do orders that go to stores and distributors. And occasionally, I'll pick the wrong record."

RATE YOURSELF FOR TEAM-SPIRITEDNESS
8/10
"That's a tough one. I really like the label, and I'm enthusiastic about everyone who works there. But I don't go to many gigs. The reason is that I've been in venues for so many fucking days of my life. I mean, I love seeing a great band. But I hate seeing a mediocre band."

SUGGEST A BUSINESS IMPROVEMENT FOR THE UPCOMING YEAR
"To move to a more industrial part of town. We're located on the third floor of a restaurant in downtown Seattle. Which is nice if you want to get lunch. But useless for shipping."

HOW WOULD YOU EVALUATE YOUR BOSS'S PERFORMANCE?
"Well I'm the warehouse manager, so... uh..."
4/10

HOW WOULD YOU RATE YOUR JOB SATISFACTION?
8/10
"The job I have... it doesn't take a huge brain. There are people working publicity at Sub Pop who are taking calls and sending emails all night. I'm so glad I don't have to do that. I can just do what I have to do today, and tomorrow will wait until tomorrow."

"AFTER WEEK SIX OF THE TOUR, WE STARTED HAVING BREAKDOWNS"

MARK ARM, MUDHONEY

The next afternoon, the fruity-green Metz splitter van pooters down the M6, onto the A1, through the deserted streets of Golders Green and around the back of The Forum in London's Kentish Town. They pull their noses out of their Steven Tyler biographies and load in. Mudhoney got here overnight in their bus.

The Meat Puppets are the alt.rock sandwich filler in between Metz and Mudhoney. They're on at a comparatively luxurious 7.45pm. Most famous for writing 'Lake Of Fire' and performing it with Kurt at Nirvana's legendary *MTV Unplugged* gig, they're a strange bunch. They haven't brought much equipment to Britain – they're borrowing most of Metz's kit. They're travelling in a black estate car that looks a bit like a hearse, which they pile out of in long black ringlets of cartoon-grunge hair. They keep themselves to themselves. But they've got hardcore fans – loads of them. In fact, judging by the sheer number of people loitering at the back exits of these gigs, all clutching their vinyl, they seem to be some kind of new Grateful Dead.

"I've got a lot of time for the Meat Puppets' [bassist] Cris Kirkwood," Chris says, after a quick soundcheck. "He was telling me about his life the other day. Did you know he was shot? He was stopped by a security guard in a parking lot [in Arizona, 2003], so he got this guard's baton out of his belt and just started beating him with it. So they shot him. He described prison as 'surprisingly tolerable'." He sinks another beer. Hayden takes off all his clothes for reasons that seem obscure at this distance. He transfers a mound of pocket-change into a plastic cup. "He can't recognise anything below a pound coin," Alex explains, "so he just gives people those, then obviously collects loads of change everywhere he goes." By teatime, they're in the headliners' dressing room. Despite their ongoing protestations of total ignorance, we've asked Mudhoney to give Metz some more advice on how to go the distance as a band.

Mark: "How do you guys credit your songs?"
Chris: "Oh, three ways. Split evenly."
Mark: "Yeah, that's the only way. Anything else just leads to massive arguments."
Steve: "You've seen it happen, though. So many times. I mean, the Ramones ended up hating each other."
Alex: "Yet they continued as a band for another 20 years."
Chris: "Imagine writing songs with Johnny Ramone..."
Hayden: "I mean... if it's not working for you, you should just give up, shouldn't you? There's no point whatsoever in keeping going if you hate each other, is there?"
Chris: "It seemed like that with Blur the other week."
Mark: "You saw Blurt!?"
Chris: "Uh. No. Blur. Who're Blurt?"
Mark: "Oh, they were kind of like the UK version of The Oil Patients. The Oil Patients and Morphine, it's sort of like those."

Can Mudhoney think of any mistakes their contemporaries made that might be illuminating for Metz?

Mark: "Yeah. Blew his head off with a shotgun."

There's a pause at this point. No-one seems quite sure how to take this. Everyone hangs back, and their laughter only leaks out in small uneven doses, like cranial blood from under a glasshouse door. The conversation never quite recovers.

Mark Arm has had his problems. Heroin, to be precise. But in contrast to Sub Pop labelmate Kurt Cobain, he and his friends always seemed built to survive. They were too droll not to. Whereas Kurt was being sarcastic because he wanted to drive the knife in, Arm's lyrics seemed to sum up a whole thread of easygoing '90s goofball sarcasm. And whereas Kurt seemed to feel that rock'n'roll was his everything, Mark always knew that rock'n'roll was a bit of a joke. But that it was also definitely the best joke ever.

Mudhoney and Metz seem to have that in common. Both know that rock is a tool to allow you to live more fully. So if your rock is destroying your life, for god's sakes get out of the splitter van, get off the road and get happy.

Not that they're in any danger of being derailed any time soon. That night, three teens in denim shorts emerge from the moshpit with their tops off. Somewhere near the front, two girls of about 20 in white T-shirts pogo right through 'Touch Me, I'm Sick', singing the words back to each other. So long as they keep generating new fans, the odd heart attack in a sports bar isn't going to slow down grunge's longest-surviving survivors.

Metz's Hayden Menzies in his splitter van, dreaming of a proper tourbus

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Edited by Tom Howard

DEAP VALLY

SISTRIONIX ISLAND/COMMUNION

The LA power duo aren't afraid to speak their minds – and they do it with wicked humour, righteous anger and massive riffs

"Hatred can become like food, it gives you this energy that you can, like, live off of." These are the wise words of Angela Chase, 15-year-old heroine of prime grunge-era angst-fest *My So-Called Life*, on the day she finally got over teen love Jordan Catalano.

The '90s were a great era for righteous female anger, in music especially, but you've got to be careful with ire. It can be food, or it can be poison. You can let it fuel you, or fool you. And, if we're talking about feminist anger in particular, you can make it energy for change, or you can gorge on it and let it consume you. Right from the off, the witty title that Deap Vally give their debut album shows you how they choose to use their rage.

They've been vocal of late about the frustrations they've felt making their way as a female duo, and have supported Grimes' blog protests on similar subjects. 'Woman Of Intention' and 'Raw Material' go into detail on those rankles, being seething, straight-setting slaps of itchy irritation. "*Pencil-pusher with a pension/You ain't ever even broke a string... what can you teach me?*", Lindsey Troy sneers during the former, while the latter issues a warning to anyone who might view the duo as in need of some masterful shaping.

Deap Vally certainly aren't afraid to say what needs to be said, and they do it with style and wit. Their feminist concerns are bound to draw simplistic comparisons to riot grrrl, but these two are closer to the humour and rock chops of female grunge outfits like LA band L7 or Minneapolis trio Babes In Toyland than shouty sloganeers. Part of the joy of their sound is the way they reclaim the most unreconstructed pig-rock for their own ends: they rock just because they want to. Take 'Walk Of Shame', giddy with lust and triumph, which reclaims the morning after some unexpected romping as an occasion for pride, but makes it something universal and funny; it could just as well be sung by a man. I mean, we've *all* been there. When you write down what the songs are about, it does start to sound like some sort of feminist manifesto. And it is, in a way. But Deap Vally's great triumph is just making it sound like two women talking about their lives with laughter and style and sense and massive riffs, in a way that anyone of any gender could get with.

The raw, scrappy 'Creeplife' – which is reminiscent of L7's 'Freak Magnet' – puts two fingers up to sleazy letches. The strutting, squalling 'Baby I Call Hell' is pretty much Aretha Franklin's version of 'Respect' fed through the filter of Led Zep, telling a bad-news boyfriend that he better shape up or shit off. 'Make My Own Money' finds Lindsey crowing, "*Gonna make my own money/Gonna buy my own land!*" as an answer to her father's insistence that she'd need to marry a rich man to get by.

Probably most fun of all is 'Your Love', a womb-felt tribute to a younger man who both girls dallied with. Playing on her own surname, Lindsey howls a perfect inversion of the Helen Of Troy ideal: "*You got you got the face, the face to launch a thousand ships/You got you got the hands the hands to touch a thousand hips!*" It's massive, filled with mischief, infatuation, mania and glee.

They close with 'Six Feet Under', their epic. Spreading and sprawling and tripping out, Lindsey mewls and groans like a spirit in purgatory. The hidden track, too – a haunting, broken country-blues lament – shows they can do tender and sad as well as hellcat rancour. There's much more to come from this most powerful of power duos than just being Angry Women. Sisters, doing it for the good of everyone, I salute you. ***Emily Mackay***

8

MATT SALACUSE

BEST TRACKS: 'Your Love', 'Bad For My Body', 'Walk Of Shame'

DEADLY DUOS

Four more power pairs with riffitude

THE BLACK KEYS
Maximum gnarl that your dad can appreciate, Akron, Ohio duo Dan Auerbach and Patrick Carney may dress like gentlemen but they rock like mothers.

VIVA VOCE
A husband-and-wife power duo must surely have twice the rhythmic bond, and so it would seem from the tripped-out, fluid, bluesy epics of Kevin and Anita Robinson.

THE WHITE STRIPES
In their early days Jack and Meg took all the hinges off the idea of the power duo, cranking out raw punky power while amping up that sick sibling mythology.

NO AGE
For punk-grunge mile-a-minute workouts with extra SCREEEEEE, the fantastically named Dean Allen Spunt and Randy Randall are your perfect pair.

GHOST OUTFIT

I WANT YOU TO DESTROY ME SWAYS

These Manchester shoegaze punks are "self-confessed maximalists", which sounds more like a boast than a confession, but nevertheless zooms in on a noteworthy element of Ghost Outfit. There are only two of them, but the cloudy clatter of this debut album envelops you in a manner you'd more readily associate with bands of greater number. Is there really no bass on these 11 tracks? There's certainly enough rhythmic throb to compensate. 'Too Soon' and 'Switch', the opening, punkiest turns, drag Hüsker Dü through a hedge backwards in a fashion that can't help but make you think of No Age. Things take a turn for the gauzy later on: 'Words' and 'Lexicon' ('Dictionary' didn't make the final cut, presumably) coo and shimmer and divebomb like a quick-fix My Bloody Valentine. You may well be charmed by Ghost Outfit's acidic battery; but there's so much going on, you may have trouble remembering how their songs go. ***Noel Gardner*** **6**

BEST TRACK: 'Switch'

oOoOO

WITHOUT YOUR LOVE NIHJGT FEELINGS

On 'Without Your Love', San Francisco's Chris Dexter finds himself in an awkward position. When the earliest oOoOO productions oozed onto the internet in early 2010, his etheric gusts of soft synth and jittery rhythms felt both audacious and super-modern. After that, of course, the witch house micro-trend became a bandwagon, and on this, his first album proper, Dexter is basically in much the same position as all the other bedroom-production schmoes, tinkering with the same cracked software. This might not be a problem if oOoOO had some other daring genre-splices, but sadly 'Without Your Love' just sounds tired. The title track and 'Misunderstood' slink along moodily in a minor key, with the odd whisper of Auto-Tune to suggest a depressed T-Pain has somehow got trapped in a nearby cupboard. 'The South' whips up a bit of vigour by pushing the trap beats to the fore, but ultimately it feels short on substance, with the sort of atmosphere that can drain through your fingers. ***Louis Pattison*** **4**

BEST TRACK: 'The South'

YOUNG KNIVES

OH HAPPINESS GADZOOK

Back in the mid-2000s, Young Knives earned cult status thanks to a very English, very eccentric take on new wave music and, lest we forget, a bass player who called himself The House Of Lords. But even then there was a sense that Young Knives were a brilliant, Blur-like Britpop band arriving 10 years too late. The new decade, then, has not been kind so far. Following 2011's confused 'Ornaments From The Silver Arcade', the band have taken to the increasingly popular Kickstarter in an attempt to fan-fund their next album, 'Sick Octave'. This EP, therefore, is presumably a shopfront for the band, showing off an electronic, experimental new sound epitomised by the distant vocoder voices, throbbing synthesizers, the 8-bit explosions of the horrid opener 'Reproduction' and the MBV-like sonic shower of the closer, 'Signs Of Weakness'. The punky title track and the wistful 'Maureen' are tucked away in the middle – but they're the ones that might convince old fans to actually stump up some cash. ***Dan Stubbs*** **5**

BEST TRACK: 'Maureen'

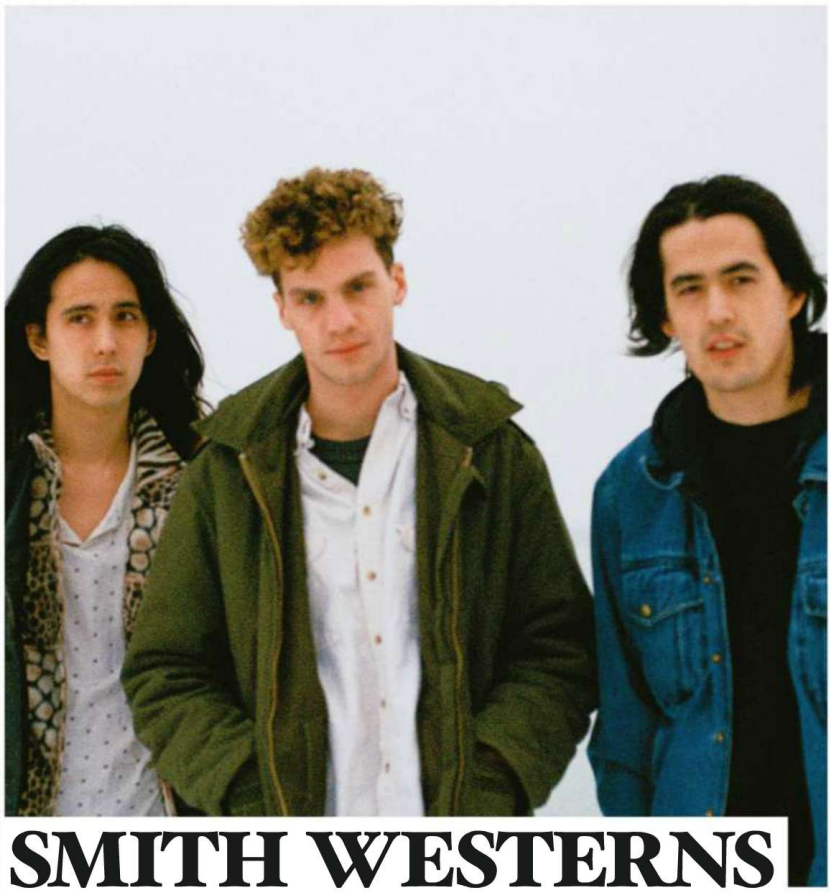
Faces To Names...

Three reviewers, three questions

LOUIS PATTISON
Favourite album at the moment?
"Body Of Light – 'Volontà Di Amore'. They sound like Depeche Mode if they were into satanism and transcendental meditation."

GAVIN HAYNES
Favourite track at the moment?
"Superfood – 'Superfood'. Slackery Beck for the post-Foxygen generation."

EMILY MACKAY
What would you like The Killers to do next?
"Bring out a clothing range (ladies' as well as men's, please) so that we can all live the dream of star-print blouses, the skinniest of skinny-fit trousers and epauletted tiger-face jackets."



SMITH WESTERNS

SOFT WILL MOM+POP

Catchy tunes, dreamy textures and wistful nostalgia for misspent youth on the Chicago band's third album

On 2011's 'Dye It Blonde', Smith Westerns upped the production values of the lo-fi scuzz on their 2009 self-titled debut and gave it a brighter, glossier sheen. The Chicago quartet (singer-guitarist Cullen Omori, his brother and bassist Cameron, guitarist Max Kakacek and drummer Julien Ehrlich) embraced glam rock and made a record that glowed. Two years later, follow-up 'Soft Will' has a similarly warm sparkle. But it's more laid-back than its predecessor – the band's interest in Marc Bolan and T. Rex has waned a little – and these 10 songs evoke those never-ending, carefree summers that only happen when you're young. From the tender ache of opener '3am Spiritual' and Omori's sighing first line – "*It's easier to think you're dumb, like you were*" – through to the string-laden finale of 'Varsity', the album reflects on the past, and the passing of time. It wholeheartedly succeeds, and it's pure nostalgia.

As with 'Dye It Blonde', Chris Coady (Beach House, Wavves, Yeah Yeah Yeahs, TV On The Radio) produces. He's helped bring to life 'Soft Will''s dominant idea of wistful memories and a misspent youth by amping up the dreamy textures of psychedelic-era Beatles. Listen to the sumptuous tones of 'Best Friend' – a lovelorn and trippy song that's a close relation to Tame Impala's softer moments – with its optimistic chorus of "*you're the one*", and you're transported to a lazy afternoon spent with someone special. These feelings are amplified by the instrumental 'XXIII', with its graceful piano sections. Cullen Omori's lyrics, too, are all about exploring times gone by. Over the wistful melody of 'White Oath', for example, we get a story about a man who "*chain-smoked my days away/Wrote my poems even though no-one will ever read them*". It's blissful and calm.

But being young isn't just about spending time doing very little; it's also about feelings of unrequited love and confusion. Those days were beautiful, but melancholy too. 'Best Friend' also features Omori asking the simple question "*Why won't you let me see you again?*" over 'Champagne Supernova' guitars. This is Smith Westerns, after all, so you're never too far from a Britpop reference. The band's interest in that era has always meant a dedication to writing catchy songs. And now that he's no longer covering everything in fuzz, it's easy to hear just how good Kakacek is at writing memorable tunes: the debut album's 'Be My Girl' and 'Boys Are Fine' were perfect little indie earworms, and 'Soft Will''s 'Fool Proof' is an update on a traditional minor-chord jangle. Suddenly we're in Beatles territory again, but that's OK. Because there's a lot to love about music that's as head over heels in love with youth as 'Soft Will' is. Long live summer. ***Mischa Pearlman*** **8**

BEST TRACK: 'Best Friend', 'White Oath', 'Fool Proof'

BOSNIAN RAINBOWS

BOSNIAN RAINBOWS RODRIGUEZ LOPEZ PRODUCTIONS

Omar Rodriguez-Lopez funnels his creativity into yet another side-project. This time it deserves your attention

If you wondered what your At The Drive-In reunion tickets were buying, well here's an answer. Cedric Bixler-Zavala, Omar Rodriguez-Lopez and the rest were refreshingly honest about their intentions with last year's festival ramraid: money. Get the cash. Stick it in the bank. Use it to bankroll more prog-operas about Tarot, string theory, the RAND Corporation and Inuit animism that will be heard by a few thousand hardcore fans rather than the tens of thousands baying for ATD-I. Bish. Bash. Hieronymus Bosch.

Even outside the Mars Volta stuff for which he's known, Omar Rodriguez-Lopez has funnelled his creativity into a vast range of solo projects and other aliases. From 2004's folky quasi-Dutch solo debut to his collaborations with experimental icon Lydia Lunch, Rodriguez-Lopez works like a man who has been told the appointed hour of his death.

Yet rather than use his booster-pack of creative freedom to go even further towards the asylum, 'Bosnian Rainbows' finds Omar in controlled, more conventional territory than he has been in a while. There's structure, sub-four-minute songs, melody. It'll never be Nick Grimshaw's Record Of The Week and it's still prog, but it's a punky prog that at least feels like it is actively trying to make friends with you.

This new post-Mars Volta start sees a fresh bunch of collaborators, too; chief among them singer Teri Gender-Bender of Mexican garage punks Le Butcherettes. While her previous act was in the style of Jon Spencer's Boss Hogg or The Von Bondies, here she's given free reign to indulge her inner Grace Slick, drenching the songs with the sort of intense melodies that implore you to throw the tape recorder suicidally in the bath, *Fear And Loathing* style, when the songs reach a dramatic peak (which is often). By the end, 'Mother, Father, Set Us Free' is the full hundred-candles-on-an-altar-at-midnight, total-eclipse-of-the-everything send-off. 'Eli' starts out with about as much foreboding as you can fit into six minutes. Creepy hypnotic focal point 'The Eye Fell In Love' sits halfway between Heart and various cooler things that pretended they weren't influenced by Heart.

At the same time, there's a poppy sweetness that fills in around the basic sense of dread. 'Turtle Neck' could be taken from Melody's Echo Chamber's whimsical debut. 'Morning Sickness' marks the moment where Omar's guitars give way to synths, the kick drum takes control and you're left with svelte, sexy disco – it's practically Glass Candy's Johnny Jewel.

Given his creative diarrhoea, it'd be easy for his latest project to get lost in the Rodriguez-Lopez slush pile. It deserves better. We may not much remember 2009's 'Xenophanes', 2009's 'Cryptomnesia', or indeed 2009's 'Solar Gambling', but 'Bosnian Rainbows' ought to be seen as a landmark in his evolution. ***Gavin Haynes*** **8**

BEST TRACKS: 'The Eye Fell In Love', 'Morning Sickness', 'Turtle Neck'

SLEEVE NOTES

Best Sleeve Of The Week

Deap Vally – 'Sistrionix'

Classic '70s soft rock album? Or 21st-century burst of ballsy feminist blues-rock? Either way, Lindsey and Julie are looking their best.

Worst Sleeve Of The Week

Young Knives – 'Oh Happiness'

Whatever happened to perky geography-teacher types Young Knives? If this represents their idea of happiness these days, something has gone very, very wrong.

SOLAR YEAR

WAVERLY SPLENDOUR

Yet another '90s micro-genre gets the hipster revival treatment on Montreal duo Solar Year's snazzy debut. New Age-y electronica is reworked as a thing of synthetic sterility in a deliberate affront to the genre's earthily ethno-wanky inventors (stinky '90s techno-hippies) and Ben Borden and David Ertel ditch any inspiring mantras in favour of less comforting sounds. It's packed full of marauding bass synths and pitch-shifted vocals. Album highlight 'Lines' is Pure Moods injected with dubstep, while – epitomising 'Waverly''s tension between McSpritualism and sharp modernist edge – the Queen of revivalism, Grimes, guests on 'Brotherhood', where mysticism is coated in metallic machine noise. ***John Calvert*** **7**

BEST TRACK: 'Brotherhood'

THE LONELY ISLAND

THE WACK ALBUM UNIVERSAL

Ordinarily, a record featuring Robyn, Justin Timberlake, Kendrick Lamar, Pharrell and Billie Joe Armstrong would be a contender for album of the year. Then you realise that it's a comedy album. Luckily, The Lonely Island are adept spoofers and 'The Wack Album' is another reliable, if disposable, set of jock-party parodies like 'Go Kindergarten' (EDM chorus, "*Get stupid, get stupid because we said to do it*") and 'Semicolon', where Solange tries to make grammar *way* cooler. It's not Flight Of The Conchords quality but, hey, at least it's not The Midnight Beast. ***David Renshaw*** **6**

BEST TRACK: '3-Way (The Golden Rule)' feat. Lady Gaga and Justin Timberlake

THUNDERCAT

APOCALYPSE BRAINFEEDER

Unlike some of his Brainfeeder labelmates (Lapalux, Martyn), Thundercat prioritises vocals, R&B harmonies and traditional instruments over beats and bleeps. If you've come for the production of label *jefe* Flying Lotus, you get it, but with an added dose of Miguel-style cooing about breakups and makeups ('Heartbreaks & Setbacks'). Bass fantasias ('Oh Sheit It's X') recall previous collaborator Robert Trujillo's funkiest moments and Weather Report-style jazz-outs ('Without You') are highlights, and a touching tribute to late pianist Austin Peralta reinforces that this is an album with a lot of tenderness. Though occasionally *too* florid, this bass cat's on the path to majesty. ***Lucy Jones*** **7**

BEST TRACK: 'Without You'

MATIAS AGUAYO

THE VISITOR COMEME

2009's 'Ay Ay Ay' revealed Chilean/German maverick Matias Aguayo as an adorably odd fish, bubbling through a psychedelic swamp of South American cumbia, proto-dance music, tropicália and post-punk's odder corners. His profile raised further by 'Ice Cream', his collaboration with kindred freaks Battles, 'The Visitor' really stakes a claim. Right from the silly, scary opener 'RRRR', it's daft, hypnotic, erotic, evil and unhinged all at once. 'El Sucu Tucu' blows rasperries and shakes its bits wildly in your face, and the romping 'Una Fiesta Diferente' provides a synth-blarting weird-world-party manifesto. ***Duncan Gillespie*** **8**

BEST TRACK: 'RRRR'

TOM ODELL

LONG WAY DOWN SONY

Offensively dull piano pop destined for Brits ubiquity

Imagine, if you can, a more annoying 2013 sound than the trout-tongued singer from Bastille going *"Ayd if yew clews yer ayezzz"* before EVERY SINGLE YouTube clip of the year so far. Can't do it? Then imagine this – an act that's three parts Ben Howard, five parts Adele, four parts Keane, eight parts Florence and 500 parts Marcus Mumford's arse. The sort of artist that's a shoo-in for the Brits Critics Award, voted for by made-up 'critics' from Whatever Soporific MOR Shite Sold Fuckloads Last Year To People Who Don't Really Like Music Magazine. Welcome to Tom Odell. Please, you're welcome to him.

Just as there was a certain brooding promise to his teaser hit 'Another Love' before someone waterboarded it with cod-pagan pomp until it was a trembling, desperate mess prepared to do anything its overlords told it to, 'Long Way Down' is a decently bland album by a (probably) decently bland sort of bloke that's been shafted so hard by The Man it's submitted to gospel choirs ('Can't Pretend'), Coldplay chorus ballast ('I Know', 'Till I Lost') and Mumford money jigs ('Grow Old With Me') – all over-emoting songs about nothing.

During the maudlin quietude of 'Sense' or the title track, a tiny inkling of pity emerges in your sickened soul, and you convince yourself the 22-year-old from Chichester is just a poor, misguided wannabe who's fallen into the hands of the music industry equivalent of Hungarian sex traffickers. Then he comes over all Lionel Richie on 'Supposed To Be'. I wish I could say there's a place in Hell reserved for Tom Odell. There's not. Just loads more Brits. He'll be all over 2013 like a virulent dose of musical syphilis, pounding and warbling away at every Papal election and Bradley Wiggins finishing line. Be warned, *you can't unhear it.* ***Mark Beaumont***

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BEST TRACKS: None of them

ALICE IN CHAINS

THE DEVIL PUT DINOSAURS HERE CAPITOL

In metal, frontmen have long been replaceable entities. Even so, following the death of Layne Staley in 2002, few would have predicted that Alice In Chains had much of a future. Happily, the band's fifth album proves that their 2009 comeback 'Black Gives Way To Blue' was no fluke. New vocalist William DuVall has made the role his own, while the likes of 'Stone' and 'Phantom Limb' confirm that Jerry Cantrell's megalithic riffs were always what made them special in the first place. They may never recapture their 'Dirt'-era majesty, but AiC's second act is turning out very nicely indeed. ***Barry Nicolson***

7

BEST TRACK: 'Phantom Limb'

THE ORWELLS

OTHER VOICES EP WARNER

If garage-punks were into prize-giving rather than flinging themselves around bars, Chicago teens The Orwells would win gold for 'Other Voices'. One of the best tracks of the year, it's a rollercoaster ride through messy nights out, making the headfuckery of adolescence sound desirable. Sandwiched between that and the rampant 'Mallrats' though are two songs about the complicated parts of youth. 'Head' finds frontman Mario Cuomo lost in romantic confusion, while 'Blood Bubbles' plays out a morbid fascination with suicide. It's a dark, smart *and* thrilling debut. ***Rhian Daly***

8

BEST TRACK: 'Other Voices'

The Rider

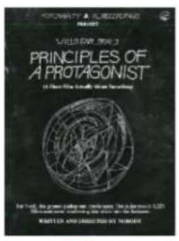
What we're watching and wearing this week

Socks

Swim Deep

Keep your feet wrapped up while showing indie's answer to One Direction some support.

Buy: £5, *swim-deep.over9stores.co.uk*



Film

Willis Earl Beal – Principles Of A Protagonist

Catch up with the Chicago songwriter in this animated film ahead of new album 'Nobody Knows'.

Buy: Free to watch at *willisearlbeal.com*

DVD

Rolling Stones: Charlie Is My Darling

Ahead of their Glasto set, settle down with this behind-the-scenes diary of the Stones' 1965 tour of Ireland.

Buy: £9.88, *amazon.co.uk*

THIS WEEK'S SINGLES

Reviewed by NME's

KEVIN EG PERRY

PEACE

LOVESICK COLUMBIA

Sometimes Peace as a band can come off as too knowingly cool for their own good, but listening to songs like this surging summer anthem, which channels The Cure's 'Friday I'm In Love' by way of The Drums' 'Let's Go Surfing', you realise that behind those hipster curled lips they're really sweet boys unabashedly in love with romance.

MAJOR LAZER

BUBBLE BUTT MAD DECENT

This new Major Lazer single is so skeezy you'll feel like taking a shower after the first time you hear it. It's a simple beat with a repetitive lyric, but like lots of unashamedly filthy things that you should know better than to like, this'll probably seem like a really good idea in a club at two o'clock in the morning.

TEMPLES

COLOUR TO LIFE HEAVENLY

Kettering's Temples wear the influence of Tame Impala's 'Lonerism' well. While it doesn't seem too much of a stretch to imagine they've given 2012's *NME* Album Of The Year a fair few spins on record players as retro as their T. Rex haircuts, they've managed to find a space within the dreamy, psych-pop universe to call their very own.

EDITORS

A TON OF LOVE PIAS

The lead single from the band's fourth album 'The Weight Of Your Love' has singer Tom Smith channelling his inner Eddie Vedder and setting his sights on stadium-sized rock, even if they are less famous than ever before. There's a dollop of U2 in the mixture too, evidence that they're keen to edit out any trace of risk or experimentation from their sound.

JAMES BLAKE

OVERGROWN ATLAS

On the title track from his recently released second album, Blake pulls off the not inconsiderable trick of crafting something intimate and personal yet marked by cinematic sweeps of orchestration. It's melancholy on a grand scale, like Alexander weeping because there were no more worlds for him to conquer.

THE WANTED

WALKS LIKE RIHANNA SONY

It's no surprise that the aggressively bland boyband owned by the same corporate monolith that owns Capital FM and Heart have squatted down and curled out another pop-by-numbers single so pointless that it's barely worthy of derision. At least there's the faintly amusing idea that the boys probably think this might make Rihanna notice them.

LIVE

FROM PUBS TO ARENAS, THE WEEK'S TOP GIGS

Edited by Tom Howard

Kanye commands the stage on Sunday

KANYE WEST/ KINGS OF LEON

GOVERNORS BALL, RANDALL'S ISLAND, NEW YORK FRIDAY, JUNE 7–SUNDAY, JUNE 9

Stuck in a support slot and battered by a Biblical downpour, the Followills' big return is a washout. But Kanye seizes Friday night with pomp and purpose to tell us one thing: Yeezus is coming

Thanks to vicious tropical storm Andrea, the first day of New York City's annual Governors Ball festival is a catastrophic washout. As the evening draws in, tens of thousands of people flee the wind and rain-battered Randall's Island. The site is eventually closed down and evacuated before opening night headliners Kings Of Leon are due to take to the stage.

Yet the show must go on, and the family Followill return the following day for their first NYC show in three years. Unfortunately, instead of the striking night-time set everyone had hoped for, Kings Of Leon have to play in broad daylight, ahead of Saturday night's official headliners Guns N' Roses. Andrea hasn't just turned the entire site into a horrendous mudbath, she's also stolen Kings Of Leon's comeback thunder.

"Tonight we're just the opening band," says Caleb Followill. "I just wanna say thank you all so much for coming back and being here for us." Ever the Southern gent, his graciousness is sweet, but it's not hard to see that the whole band are pretty pissed at being relegated to the sort of slot they were playing almost a decade ago. That, coupled with the fact that some of their equipment was shipped to London this morning ahead of their run of European arena dates, means it's not quite the punchy live return that was evidently intended. "Sorry we're 21 hours late," adds Caleb, the twang in his voice echoed by the twang of his guitar as they launch into 'My Party', which fabulously spirals into a Donna Summer-style disco wibble.

Later, there's a lone taster from their upcoming new album, 'Mechanical Bull', a track named – somewhat topically – 'Super Soaker'. A hard-rocking, upbeat Nashville back porch belter, it's endearingly gruff. The basic blues bounce sits much more comfortably alongside the still fierce as fuck 'Molly's Chambers', punky 'Four Kicks' and 'The Bucket' than it does the ambitious, U2-style 'Radioactive' and 'Pyro'.

By contrast, Kanye's festival-closing show the following night is unfathomably flashy. Taking place the day after his 36th birthday, Kanye's first big gig of the year is a masterclass in drama. Things begin – and end – with the industrial squall of new track 'Black Skinhead', as rips of Marilyn Manson's hardcore stomp are bolstered by huge graphics of price tags and 'Not For Sale' signs. The intensity doesn't let up for another 'Yeezus' track, 'New Slaves', during which the giant video screens focus solely on Kanye's eyes and sweat-slicked, furrowed

View From The Crowd

WHO STOLE THE SHOW?

KANYE WEST
Precious Alike, New York
"The crowd went wild – the energy was terrific. The new stuff was great and visually it was interesting – the rockets were great!"

KANYE WEST
Sara Edwards, New York
"He was so into it; there was a lot of emotion going on on his face. I took a selfie with him on my phone, but he's not smiling!"

KINGS OF LEON
Anna Blake, New York
"They sounded great. I used to listen to them in high school. We decided to boycott yesterday because of the tropical storm."

KINGS OF LEON
Natasha Taylor, Tennessee
"Kings Of Leon grew up in my hometown of Mt Juliet! It's cool, because we don't have many people from my town who are so successful!"

Kings Of Leon play second fiddle to GN'R on Saturday

Tropical storm Andrea turns the site into a mudbath on Friday

Kings singer Caleb Followill

brow. As art direction goes, it succeeds in making us believe this is something very, very important. Three more songs from 'Yeezus' get an airing tonight, including 'I Am A God', which might be the first ever song to reference baked French foodstuffs in the same breath as a threesome.

"Hurry with my damn massage/ Hurry up with my damn croissants/Hurry up with my damn ménage", spits Kanye, a bit like – we imagine – Alan Sugar in the Green Room after each week's filming of *The Apprentice*. *"'Til the day I get struck by lightning, I am a god"*, he continues. It's utterly ludicrous, but a large part of the joy of Kanye has always been in his Empire State-sized ego.

The fact that a massive runway strip made out of spotlights has just appeared behind him onstage only adds to the sense of occasion. It might be named the Governors Ball, but really, it's Kanye West's weekend. ***Leonie Cooper***

KINGS *Vs* KANYE

WHICH COMEBACK EMERGED VICTORIOUS?

THE NEW SONGS

Kanye serves up five jams from his new album 'Yeezus'; Kings Of Leon only offer one from theirs. Does this mean Kanye is more confident in his new material than Kings? Or that the Followills are saving the surprises for 'Mechanical Bull''s release in September? Time will tell.

THE EGOS

Kings' collective ego takes a bit of a battering when they're shunted down the bill, but Caleb does his best to growl the bad vibes out of his system. However, even when he's crooning *"Assholes deserve to be lonely"* (about himself?) Kanye's self-esteem is resolute.

THE SURPRISES

Both Kings and Kanye fail to pull any major punches when it comes to special guests, but the fact that Kanye decides to screen epic footage of a fighter jet accompanied by the massive rumble of engines every time he gets a chance means 'Ye definitely wins this round.

GUY EPPELL, WIREIMAGE

SPLASHH/ MENACE BEACH

RAY-BAN ENVISION TOUR, NATION OF SHOPKEEPERS, LEEDS THURSDAY, JUNE 6

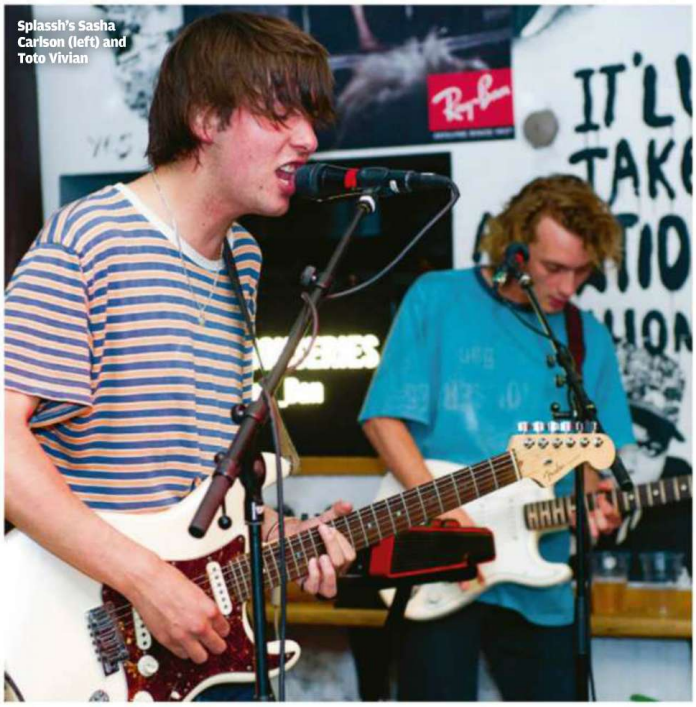
After a full-throttle starter from the West Yorkshire six-piece, the night gives way to slacker-pop bliss

Menace Beach guitarist Matt J prowls the ground in front of the stage, scowling over his thick-rimmed glasses. Sweat is tumbling from his brow. A woman is held aloft on broad shoulders just feet from where he's thrashing away at his guitar. From the second that this Leeds six-piece (made up of members from local favourites Sky Larkin, Hookworms and Pulled Apart By Horses) hit the first chord of 'Teenage Jesus', it's obvious that this Ray-Ban Envision set is going to be visceral, a night to get involved with. Obnoxious synth lines squall over a thick web of guitar as Ryan Needham's vocals hover in the mix, sneering yet tuneful on recent singles 'Drop Outs' and 'Tastes Like Medicine'. The set culminates in jeers of "Men-ace Beach! Men-ace Beach" from their dedicated fans, leaving the bar set high for tonight's headliners.

But **Splashh** create an altogether different atmopshere on the stage of this arty venue. The London-via-Australasia foursome rely on a cool, laconic build of slacker-pop rather than something full-throttle. After mumbling "Hello", the band slow-dive into their opening track, singer Toto Vivian drawling and growling into the microphone. He lets the audience know that it's "nice to be here" before requesting that the bulbs overhead are dimmed, confident that the summery vibes of 'Sun Kissed Bliss' will make the room feel bright enough.

Splashh tease the crowd into a crescendo of cheers with new single 'Feels Like You'. Its layered, psychedelic swirls and upbeat basslines bely the warning refrain of *"You're a danger to yourself"*. It gives way to old favourite 'Vacation,' which starts a flurry of dancing from the girls at the front of the crowd, who shuffle and sway languidly, smiling in agreement as Toto expresses his desire for *"a long vacation"*. It proves that Splashh don't need to rely on onstage goofing or throwing themselves around to capture imaginations. Instead, the crowd are hooked on the melodies, which rise and fall before becoming enveloped inside a quilt of layered noise.

The set's closer, 'All I Wanna Do', is a drawn-out beauty, as reverbed guitars chime around the space, dreamy melodies drifting under and over the thick tapestry of effects and gentle, persistent bass. As the track fritters away to a frayed ending, the band leave the stage quietly. It's a gracious end to an understated evening. ***Hayley Avron***



Splassh's Sasha Carlson (left) and Toto Vivian

Charlie Boyer channels Television

CHARLIE BOYER AND THE VOYEURS

JACK DANIEL'S JD ROOTS, SHACKLEWELL ARMS, LONDON THURSDAY, JUNE 6

With help from Loom, the Londoners' dive-bar homecoming is an ode to punk's past and future

Sprawled on the floor, **Loom** frontman Tarik Badwan is a broken man tonight at this Jack Daniel's JD Roots homecoming gig in one of London's best small venues. His chest rises as he attempts to catch his breath, only for his bandmates to piledrive into the middle of debut single 'I Get A Taste'. It all descends into a mess of bodies as a gang of fans who have commandeered the majority of the room, fling and flail into one another, pushing everybody else to the back of the room in fear of a stray elbow or a rogue ball of spit. The four-piece don't do things halfheartedly and Badwan has the makings of a great frontman. Their brief set prioritises energy over craft but with songs like 'Acid King City' putting a rocket inside the band, Badwan is left slumped on an amp, completely breathless.

When **Charlie Boyer And The Voyeurs** take to the stage, Charlie looks out from under his hair and promises the audience they'll have the time of their lives. Life-altering may be going too far, but when you're a band who have classily distilled the past 35 years of new wave and punk into one gnarly cocktail, it's easy to transport people to another world. 'Be Glamorous' kicks things into action, a perfect anthem for the band and their slick live show. Tonight is the homecoming the five-piece have waited for since releasing their debut album 'Clarietta' earlier this year. 'It's My Wish' and 'I've Got A River' both channel the best bits of Television and The Modern Lovers, while the Wurlitzer-led 'Things We Be' is a highlight, squashing everything that is great about the band into one. Through tied-up-tight guitars and rolling organ, the song shows off both the gritty dive-bar and glossy pop sides of The Voyeurs. Venues like CBGB may be closed but their spirit lives on in gigs like this. Like their mates in The Horrors and Toy (members of both bands are watching tonight), Charlie Boyer And The Voyeurs stitch together the disparate parts of their immaculate record collections and create something unique from the individual pieces. Tonight they can walk offstage knowing that they have bridged the gap between past and present with a skill that few possess. ***David Renshaw***

CHARLIE BOYER *on...*

...WHY SMALL VENUES ARE IMPORTANT

"They're just vital for new bands, they're the lifeblood of what we do. Without small venues we wouldn't be able to tour the country and play gigs every night."

...GREAT BANDS IN TINY VENUES

"I saw The Horrors when they played here [Shacklewell Arms]. It was just before they released 'Skying' and it was so busy. I turned up late and could hardly get in the room."

FRANKIE & THE HEARTSTRINGS

DEAF INSTITUTE, MANCHESTER THURSDAY, JUNE 6

What the Sunderland band lack in hits, they make up for in passion and onstage banter

The stage lights tonight seem irresistibly drawn to Frankie & The Heartstrings' hip-shaking frontman Frankie Francis. Whipping his floppy hair and with limbs akimbo, he's thrusting suggestively at the mic stand, obviously having the time of his life. "Are you all as hot as we are?" he asks, with a glint in his eye, then adds: "Let's get naked." He hasn't always been this captivating. First-album Heartstrings were like schoolboys at the back of the class, swapping jokes and lewd comments with each other between songs. Some of that still remains, with drummer Dave Harper rating each new song ("7/10 for that one?"); but without detaching himself from the bonhomie, Francis seems aware of the ampersand between him and his band these days.

He mainly allows the refreshingly scuzzy interpretations of their louche indie pop to happen behind him, his focus fixed on his own performance and out towards the crowd. He piles into the throng, matching the tom-tom-driven crescendo of 'Scratches' with his rising vocal before rushing back in time for the "*whoa-ohh*" chorus of peppy indie disco song 'Hunger'. He performs this from a position on top of the bar, imploring for a singalong as his feet skirt between pint glasses and bottles.

A real buzz is created when the rest of the band are at their most frantic: they race through 'I Still Follow You,' 'Possibilities' and 'Tender' without stopping for breath, and in the chaotic closing moments of 'Fragile' they move beyond the obvious Orange Juice influences into something more abrasive. Frankie's chat is still self-deprecating at times ("This is another new one. Don't worry, we've got the hits to come. Well, not really 'the hits'..."), but like the best frontmen, he performs with an armour-like confidence that makes his presence bolder. His guard only slips mid-set, during the ballad 'Losing A Friend' (from 'The Days Run Away'), when his vocal shortcomings are exposed and his attempted croon sounds strained.

The band also mention their new Sunderland-based record shop, Pop Recs Ltd. Its existence is further evidence of a group with serious convictions and a real love of indie music, their humour a mask for sincerity. ***Simon Jay Catling***

Frontman Frankie with Heartstrings Mick (left), Michael and drummer Dave

AMY BRAMMALL, JENN FIVE

Roger Daltrey and Pete Townshend onstage in Glasgow

THE WHO

SECC GLASGOW WEDNESDAY, JUNE 12

The mod veterans revisit their classic 1973 album 'Quadrophenia' in full – and, despite their advancing years, they continue to put bands not even half their age to shame

'Quadrophenia' is a 40-year-old album about a 50-year-old youth movement, played in its entirety by a band with only two surviving members, both of whom are pushing 70. The past is as palpable as Roger Daltrey's pectorals tonight, but it's underscored with a strange sort of melancholy; when the crowd strikes up the inevitable chorus of "We are the mods", the 69-year-old frontman can't resist having a dig at himself. "We *were* the bloody mods," he corrects them. "Who are you kidding?"

On the giant screens behind Daltrey and guitarist Pete Townshend, footage plays of The Who at their most vital and dynamic, laying waste to instruments, audiences and TV studios, inviting you to make constant comparisons with what you're witnessing now. It would all seem rather self-defeating were it not for the fact that Daltrey and Townshend are still able to rock like absolute bastards, a perpetual motion machine of power-chords and mic-lead lassos, roaring through 'The Real Me' like it was written yesterday. Daltrey, in particular, is remarkable: even more than the music – which, let's face it, only amounts to the fifth-best Who album – it's his magnetism and enthusiasm that holds everything together. His voice wavers only once, during an encore of 'Baba O'Riley' (a song no sexagenarian should have to sing in the first place) and as the show goes on and his shirt buttons gradually come undone, you can't help but notice the frankly ridiculous nick he's kept himself in.

The album itself, meanwhile, is presented without fuss or frippery: no convoluted narration, no distracting guest stars, just the songs, in full and in sequence. There are, however, a couple of tasteful nods to absent friends, the first being a credulity-stretching John Entwistle bass solo during '5:15', and the second being Keith Moon's knee-slapping performance of 'Bell Boy'. Both are, obviously, drawn from archive material that's been neatly woven into the live performance, and both cause Daltrey and Townshend to turn and watch in admiration. There are seven other musicians accompanying them onstage tonight, but those two will always be irreplaceable.

After Daltrey has bellowed his last on 'Love, Reign O'er Me' (and Townshend, who spent much of his youth swathed in the Union Jack, has urged the crowd to vote for Scottish independence), there's a lengthy encore of hits including 'Won't Get Fooled Again' and 'Behind Blue Eyes', dedicated to the recently deceased novelist Iain Banks. It's all very cordial until, right at the death, Daltrey's old brawler persona comes out when he berates a security guard for manhandling a fan who tries to run onstage. "Who do you think we are," he fumes, "Justin fucking Bieber?"

They may be eligible for bus passes, but you still wouldn't want to get on the bad side of the 'Orrible 'Oo. ***Barry Nicolson***

What Twitter Thought

@Quadrofenians
"The Who are on the money tonight. We are the mods!"

@_steviefreer
"Lucky enough to have seen The Who for the second time"

@JBro92
"@TheWho... What can I say... Not bad for a couple of old codgers. Still phenomenal, still the best"

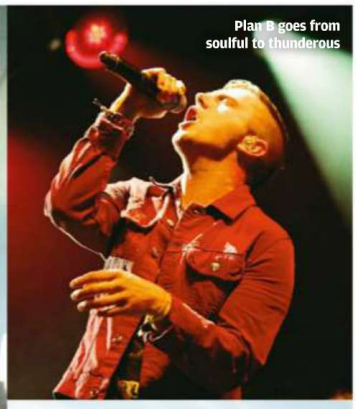
@Green5Damsel
"Just been to see some of the oldest rockers in town, The Who. Still put some youngsters to shame"

Setlist

- I Am The Sea
- The Real Me
- Quadrophenia
- Cut My Hair
- The Punk And The Godfather
- I'm One
- The Dirty Jobs
- Helpless Dancer
- Is It In My Head?
- I've Had Enough
- 5:15
- Sea And Sand
- Drowned
- Bell Boy
- Doctor Jimmy
- The Rock
- Love, Reign O'er Me
- Who Are You
- Behind Blue Eyes
- Pinball Wizard
- Baba O'Riley
- Won't Get Fooled Again
- Tea & Theatre

ROSS GILMORE

The Maccabees in the Goldenvoice Arena on Friday



Plan B goes from soulful to thunderous

Not everyone had a great view

The Vaccines' Justin Young on the main stage

ROCKNESS

DORES, INVERNESS FRIDAY, JUNE 7–SUNDAY, JUNE 9

After last year's downpour, the weather's glorious at Scotland's festival by the loch. But The Vaccines and Plan B still manage to kick up a storm…

FRIDAY, JUNE 7

Arriving at RockNess on a sweltering Friday afternoon, it's clear that the seventh year of the festival is experiencing the full effect of the UK's stagnant economy. Coupled with 2012's atrocious weather, it's no surprise the head-count is down on previous years. With gorgeous sunshine forecast for the whole weekend, however, the hedonistic atmosphere of this Loch Ness weekender is sure to last.

On Friday night, despite **The Maccabees**' ever-growing fanbase (their last album reached the Top Five in the UK charts), they play in front of a modest crowd in the cavernous Goldenvoice Arena. Yet it's a confident performance that draws equally from their trio of albums. 'Precious Time', from 2007's 'Colour It In', follows immediately after a yelping 'First Love' and floors the audience with its awesome chant of "*First love! Last Love! Only Love! It's Only Love!*". 'Wall Of Arms', from the 2009 album of the same name, is brilliantly boisterous. From the latest, 'Child' is swooning and delicate, while 'Pelican"s distinctive harmonies sound first class against the storm of Hugo and Felix White's guitars.

Meanwhile, on the Main Stage, **The Vaccines**' festival juggernaut continues to turn lush fields into mass moshpits. Freddie Cowan, Árni Árnason, Pete Robertson and Justin Young are more confident than ever following arena-filling tour dates across the UK (including London's 20,000-capacity O2), with 'Come Of Age' tracks 'No Hope', 'Teenage Icon' and especially 'Bad Mood' sounding heavier and meatier thanks to the ferocity with which they're played. 'Post Break-Up Sex' and hyper-energetic set-closer 'Nørgaard' are made for these large-scale gigs. The Vaccines must now be salivating at what their future may hold. **Basement Jaxx** bring day one to a close with a fiery stage show (it features cannons) and their rib-rattling, booty-shaking classic hits 'Red Alert', 'Where's Your Head At?' and 'Bingo Bango'.

SATURDAY, JUNE 8

On Saturday, decadence is guaranteed by electro house veteran and Dim Mak Records founder **Steve Aoki**, who sprays the the main-stage crowd with champagne. But the biggest bosh of the day comes from an unlikely source.

Bombay Bicycle Club have the whole tent raving with their new track 'Carry Me', the crunching electro rhythm hinting at a new direction for the London four-piece best known for Jack Steadman's guitar shuffle. **Example** tries to carry the good vibes into his first-ever headline slot but his hour-long set falls flat thanks to a lack of headlining material – there's only so many times you can shout "COME ON!" to fill the silences between songs.

SUNDAY, JUNE 9

Saturday's Example set needs to take some notes from Sundays' top billing. With a new antagonistic mohawk hairdo, **Plan B** absolutely nails it with a mix of his soulful side – 'Prayin' and 'She Said' sound almost sentimental as the sun drops behind the purple hills one last time – and the thunderous tracks from last year's 'Ill Manors'. As 'Stay Too Long' reaches its turbulent peak, Drew spitting, "*Do I care? Do I fuck! I'm on a roll!*", fireworks signal an end to RockNess 2013, the flashes lighting up the night sky. Let's hope next year there are more people here to enjoy it. ***Jamie Crossan***

THE MACCABEES' FELIX WHITE *on…*

…LIFE IN THE STUDIO
"It's just happier this time, really. 'Given To The Wild' was a brave record to make in some ways, because it was very different to anything we had done before."

…NEW SONG TITLES
"They're just inside jokes, so they'll probably change anyway. We are also in the process of doing a film documenting the making of this record. The guys filming us have pet names for a few of the songs."

…A MACCABEES ROCK DOC?
"It's about us making the record but it also documents a lot of other people's lives around us in south London. It's being directed by James Caddick, who made the cheese-rolling video to 'Can You Give It'. He's brilliant."

ROSS GILMORE, PAUL CAMPBELL

TEMPLES

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10 EDINBURGH ELECTRIC CIRCUS
11 CARLISLE THE BRICKYARD
12 NEWCASTLE REDS BAR AT NORTHUMBRIA UNIVERSTITY
14 LEEDS BRUDENELL SOCIAL CLUB
15 LIVERPOOL KAZIMIER
16 NOTTINGHAM BODEGA SOCIAL CLUB
17 YORK THE DUCHESS
19 OXFORD GATHERING FESTIVAL
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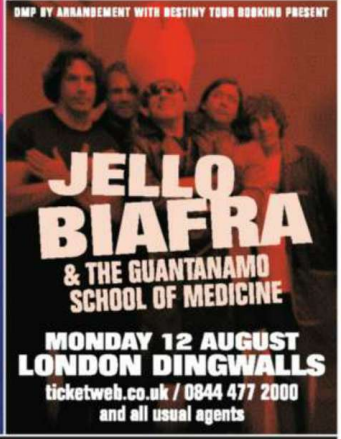

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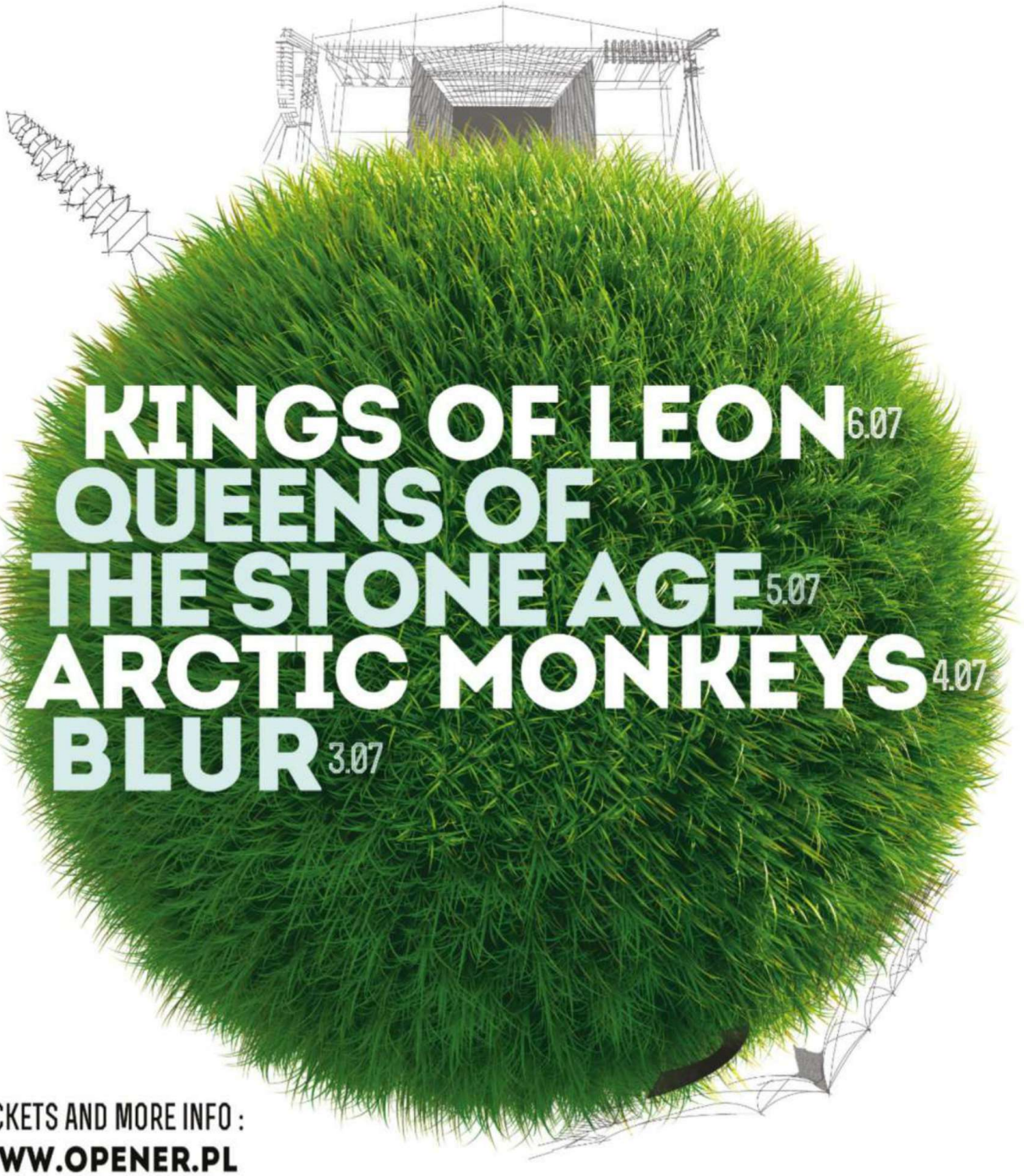

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GIG GUIDE

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Edited by Siân Rowe

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BOOKING NOW

SWIM DEEP

STARTS: Sheffield Queen's Social Club, Sep 16

DON'T MISS

If you caught the Birmingham four-piece recently, you'll know they've *finally* got an electrifying live show. Confetti canons make the melodies of 'She Changes The Weather' seem even brighter. Zach Robinson executes bolder drum solos during 'The Sea'. Singer Austin Williams confidently moves front of stage and leaps on amps. It's a big change from the early gigs when their gaze would be focused entirely on their shoes. Expect them to be even better on this UK tour in honour of debut album 'Where The Heaven Are We' – go and see them in Sheffield, Manchester Academy 3 (17), Leeds Cockpit (19), Birmingham Town Hall (20), Nottingham Rescue Rooms (21), Cardiff Globe (22), Oxford o2 Academy 2 (23), Cambridge Junction (24), Brighton Concorde 2 (25) and London's O2 Shepherds Bush Empire (27).

ISLE OF MAN FESTIVAL

STARTS: Isle Of Man, Nobles Park, Jul 6

Primal Scream (pictured) headline and Godlike Genius Johnny Marr also appears at the Manx festival, in its first year.

WU-TANG CLAN

STARTS: Manchester O2 Apollo, Jul 25

Celebrate 20 years since Wu's debut album 'Enter The Wu-Tang (36 Chambers)' at two shows in Manchester and London (Jul 26).

GLOBAL GATHERING

STARTS: Stratford-Upon-Avon, Long Marston Airfield, Jul 26

The dance festival returns with sets from Disclosure, Erol Alkan, Katy B (pictured) and more.

SAN CISCO

STARTS: Southampton Joiners, Aug 19

The Aussie indie-poppers return to the UK for shows in Southampton and London (Aug 20) before hitting Reading and Leeds.

SUMMERCAMP FESTIVAL

STARTS: Liverpool Baltic Triangle, Aug 24

Merchandise (pictured) and Mount Kimbie play this part of the Liverpool International Music Festival.

MANIC STREET PREACHERS

STARTS: London Hyde Park, Sep 8

The Manics headline a Radio 2 Live concert then head home for Portmeirion's Festival No 6 (Sep 13–15).

FUCK BUTTONS

STARTS: Birmingham Institute Library, Sep 8

The noise duo – and surprise soundtrackers of the Olympics opening ceremony – embark on a UK tour in support of third album 'Slow Focus'.

TIM BURGESS

STARTS: Bedford Esquires, Sep 17

The Charlatans frontman plays tracks from his acclaimed recent solo album 'Oh No I Love You' on this intimate tour, kicking off in Bedford.

NADINE SHAH

STARTS: Cambridge Portland Arms, Sep 24

Geordie lass Nadine hits the road in autumn with her haunting, PJ Harvey-esque debut album 'Love Your Dum And Mad'.

MILES KANE

STARTS: Portsmouth Pyramids Centre, Sep 26

Find out whether Miles has the live chops to lead the rock revival on this 11-date tour, concluding at London's Brixton O2 Academy (Oct 11).

SIMPLE THINGS FESTIVAL

STARTS: Bristol, various venues, Oct 12

This Bristol one-day festival brings No Age (pictured), Moderat and Pantha Du Prince to the city, with more acts TBA.

THE NAKED & FAMOUS

STARTS: Manchester Ritz, Nov 21

They take in Birmingham (22), Norwich (23), Belfast (26), Glasgow (27), Bristol (29) Oxford (30) and London (Dec 2).

LEE BROWN, TOM MARTIN, DEREK BREMNER, RICHARD JOHNSON, DAN DENNISON, TOM OXLEY, DEAN CHALKLEY, ANDY WILLSHER

PICK *of the* WEEK

What to see this week? Let us help

JAGWAR MA

STARTS: London XOYO, Jun 19

NME PICK

Off the back of their brilliant debut album 'Howlin', Australian duo Jagwar Ma *finally* arrive back in the UK with their rave-whistle-friendly live show. After two intimate gigs back in February, the band were originally scheduled to return to our shores in May but things suddenly got derailed when Jono Ma's doctor advised him not to fly halfway across the world to tour. Now recovered from his illness, Ma and the band's vocalist Gabriel Winterfield should be more up for it than ever at this week's gigs in London and at Manchester's Deaf Institute (Jun 20). With the weather finally deciding to warm up, blissful, summer-tinged tracks such as 'The Throw', trippier ones like 'What Love' and of course, the atmosphere-laden '60s garage-pop whirl of their debut single 'Come Save Me' will sound unbeatable in the build-up to their hotly anticipated Glastonbury slot on the John Peel Stage.

Everyone's Talking About DEERHUNTER ATP

STARTS: Camber Sands Holiday Centre, Jun 21

For their last ever summer weekender, ATP have invited Deerhunter to play albums 'Cryptograms', 'Microcastle' and 'Halcyon Digest' and curate the line-up. They've invited garage mavericks Black Lips and noise duo No Age, among others, to join in the holiday park fun.

Don't Miss BEADY EYE

STARTS: Manchester Ritz, Jun 19

He told *NME* his life is always a crisis, but expect Liam to be cool and confident as he swaggers back onstage this week to play Beady Eye's new album 'BE'. They're smaller shows than usual, allowing fans to get up close and feel the far-out vibes in Manchester, London's Camden Centre (Jun 20) and Glasgow O2 ABC (Jun 22).

Radar Stars GLASS ANIMALS

STARTS: London Electrowerkz, Jun 19

One of the first signings to Paul Epworth's new label Wolf Tone, Oxford four-piece Glass Animals bear the same hallmarks as last year's most triumphant band, Alt-J. Complex melodies, dance moments and a voice similar to Joe Newman's make the newcomers ones to watch in London, at Bristol Louisiana (Jun 20) and Manchester Trof (Jun 21).

WEDNESDAY

June 19

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The Mongoloids/Wrong Answer/ Brutality Will Prevail/Broken Teeth Flapper 0121 236 2421
Rod Stewart LG Arena 0121 780 4133
Temples/Charlie Boyer & The Voyeurs Hare & Hounds 0870 264 3333

BOURNEMOUTH

The Moody Blues International Centre 0870 111 3000

BRIGHTON

Alice Lewis Sticky Mike's Frog Bar 01273 749 465
Melt Yourself Down Komedia 01273 647 100
Steve Winwood Dome 01273 709709
SSS Prince Albert 01273 730 499
Ulrich Schnauss Green Door Store 07894 267 053

BRISTOL

AWMR/Sleeping Through Disaster/ Highlives Exchange 0117 9304538
The Babies Start The Bus 0117 930 4370
The Hartletts/Remedy/Forget The Sunrise Louisiana 0117 926 5978
The Postman/Andy Tokyo/Finnerz O2 Academy 0870 477 2000
Red Fang/Desert Storm/Black Elephant Fleece 0117 945 0996
Wolfhound Under The Stars

CARDIFF

Scout Niblett Buffalo Bar 02920 310312

EDINBURGH

Jack Badcock/Ciaran Ryan Captain's Bar 01316 682312
John Munro Pleasance Theatre & Cabaret Bar 0131 650 9523

EXETER

Goat Mice/Perkie Cavern Club 01392 495 370

GATESHEAD

Eve Selis Band Sage Arena 0870 703 4555
Ron Sexsmith Sage Arena 0870 703 4555

GLASGOW

David Thomas Broughton Mono 0141 553 2400
Loom King Tut's Wah Wah Hut 0141 221 5279

GUILDFORD

Lewis Watson Boileroom 01483 539 539

LEEDS

Bo Bruce Brudenell Social Club 0113 243 5866
Cottonwoolf Nation Of Shopkeepers 0113 203 1831

LEICESTER

MK1 O2 Academy 0870 477 2000

LIVERPOOL

Johnny Sands Leaf On Bold St 0151 707 7747

LONDON

Alva Noto Royal Festival Hall 020 7960 4242
Anti Vigilante/Cleavers Garage 020 7607 1818
Big Egg/Elliot Galvin Trio Vortex Jazz Club 020 7254 6516
Bloody Knees Old Blue Last 020 7613 2478
The Blue Aeroplanes/Patrick Duff Monto Water Rats 020 7837 4412
The Breeders The Forum 020 7344 0044
Calories/Ace Bushy Striptease/ Yo'True Catch 020 7729 6097
Charli XCX/Polly Scattergood O2 Academy Islington 0870 477 2000
Comanechi MacBeth 020 7739 5095
Curtis Stigers Ronnie Scott's 020 7439 0747
Dry The River Amersham Arms 0208 469 1499
The Filter Queue Club Surya 020 7713 6262
Friend In London/Emily Cappell/Ahi Bar Solo 020 7482 4611
Glass Animals Electrowerkz 020 7837 6419
Governor's Luck Water Rats 0207 813 1079
Jagwar Ma XOYO 020 7729 5959
Kate Boy Hoxton Square Bar and Kitchen 020 7613 0709
Landshapes Corsica Studios 0207 703 4760
Lanterns On The Lake Scala 020 7833 2022
LE1F Concrete 020 7729 1888
Magic Lantern/Avert Francis Strongroom Bar
The Martin Harley Band Half Moon 020 7274 2733
Martin Hayes & Dennis Cahill Barbican Centre 020 7638 8891
Matt Corby KOKO 020 7388 3222
Milly Upton/Johanna Glaza/Cannon Street Troubadour Club 020 7370 1434
New Street Adventure Borderline 020 7734 5547
Nicole Perez Charlie Wrights 020 7490 8345
Papa The Lexington 020 7837 5387
Patti Lupone Leicester Square Theatre 0844 847 2475
Peaches Queen Elizabeth Hall 020 7960 4242
Peter Murphy/Eyes On Film O2 Academy Islington 0870 477 2000
Pierre Bastien/Karel Doing/Louise Curham Cafe OTO 0871 230 1094
Radkey Barfly 0870 907 0999
Red Sky July Green Note 0871 230 1094
Spring Offensive Hoxton Hall 020 7739 5431
Surfer Blood Sebright Arms 020 7729 0937
Sync The Bismarck Zigfrid Von Underbelly 020 7613 1988
The Telescopes Rhythm Factory 020 7247 9386
These New Puritans Heaven 020 7930 2020
Thurston Moore Purcell Room 020 7960 4242
Trash Kit Power Lunches Arts Cafe
Will Stapleton/Goldstar/Ruth Royall Dublin Castle 020 7485 1773
Yokozuna/Ragweed/Masts Windmill 020 8671 0700

MANCHESTER

Bass Clef/Micachu Soup Kitchen 0161 236 5100
Beady Eye The Ritz 0161 2364355
Daniel Bachman/dBh/Tom Settle Castle Hotel 0161 237 9485
Danzig Academy 0161 832 1111
Glasvegas Deaf Institute 0161 330 4019
Robbie Williams/Olly Murs Etihad Stadium 0161 444 1894

NEWCASTLE

Simone Felice Cluny 0191 230 4474

NORWICH

The Sun Explodes Brickmakers 01603 441 118

NOTTINGHAM

Eric Brace & Peter Cooper Maze 0115 947 5650
Josh Groban Royal Centre 0115 948 2525

OXFORD

Hayseed Dixie O2 Academy 0870 477 2000
Swings & Spangles/Kinjanunt Cellar 01865 244 761

SHEFFIELD

Jon Windle Greystones 0114 266 5599
Simon Townshend O2 Academy 0870 477 2000

SOUTHAMPTON

John Lee Hooker Jr/Albany Down Brook 023 8055 5366

ST ALBANS

Electric Moon/The Sideliners/ Lifecycle Horn 01727 853 143

WAKEFIELD

Anchored By Avarice Snooty Fox 01924 374455
Emily & The Woods The Hop 0871 230 1094

WOLVERHAMPTON

Skinny Molly/Mitch Laddie/The Mentulls Robin 2 01902 497860

YORK

Blue Rose Code Basement 01904 612 940
The Temperance Movement Fibbers 01904 651 250

Charli XCX, O2 Islington Academy, London

THURSDAY
June 20

BELFAST
The Rupture Dogs/Spies/LiGoliath Stiff Kitten 028 9023 8700

BIRMINGHAM
Aswad Jam House 0121 236 6677
Audio Disease/Loveless Luck O2 Academy 3 0870 477 2000
Dry The River Hare & Hounds 0870 264 3333
Huskies/Leopard/Reefer/Flowers Actress & Bishop 0121 236 7426
Rod Stewart LG Arena 0121 780 4133
Valentiine Asylum 0121 233 1109

BRIGHTON
Avey Tare Green Door Store 07894 267 053
The Blue Aeroplanes Sticky Mike's Frog Bar 01273 749 465
John Crampton Mesmerist 01273 328542
Kind Sirs The Hope 01273 723 568

BRISTOL
Bim/Little Intentions/Lifecycle Exchange 0117 9304538
Glass Animals Louisiana 0117 926 5978
John Lee Hooker The Tunnels 0117 929 9008
LE1F Start The Bus 0117 930 4370
Moriaty/The Thralls/Dive Mr Wolf's 0117 927 3221
The Strypes Fleece 0117 945 0996

CAMBRIDGE
George Thorogood & The Destroyers Corn Exchange 01223 357851

CARDIFF
Bobby Conn Clwb Ifor Bach 029 2023 2199
Climbing Trees Dempseys 029 2025 2024
Leighton Jones The Yard 029 2025 5520
Melt Yourself Down 10 Feet Tall 02920 228883
Slowly Rolling Camera Chapter Arts Centre 029 2031 1050

COVENTRY
Bruce Springsteen & The E Street Band Ricoh Arena 0871 230 1094

EDINBURGH
James Walsh Electric Circus 0131 226 4224

EXETER
Gwyneth Herbert Phoenix 01392 667080
Tim Barry Cavern Club 01392 495 370

HAVANT
Andrew Foster Spring Arts 023 9247 2700

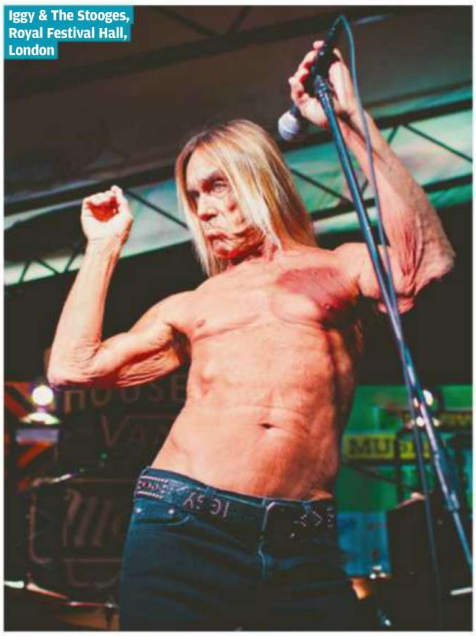
HULL
Curtis Eller New Adelphi 01482 348 216

LEEDS
Scout Niblett Brudenell Social Club 0113 243 5866

LEICESTER
Lanterns On The Lake The Cookie Jar 0116 2531212
Wiz Jones Musician 0116 251 0080

LIVERPOOL
Dan Reed Band Eric's Club

LONDON
Allo Darlin' Half Moon 020 7274 2733
AlunaGeorge Electric Brixton 020 7274 2290
Azymuth Fabric 020 7336 8898
AZU Enterprise 020 7485 2659
Beady Eye Camden Centre 020 7974 5633
The Bibelots/Richard Allan II/Hot Vestry Monarch 0871 230 1094
Bipolar Sunshine Hoxton Square Bar And Kitchen 020 7613 0709
Bloomer/The Babies The Lexington 020 7837 5387
Body/Head Southbank Centre 0844 875 0073
Broken Links Rattlesnake Of Angel 020 7354 0471


Iggy & The Stooges, Royal Festival Hall, London

Charli XCX Proud Galleries 020 7482 3867
Chuck Johnson/Daniel Bachman Cafe OTO 0871 230 1094
C2C The Forum 020 7344 0044
Fatboy Slim/Maribou State Village Underground 020 7422 7505
Francobollo/Mohit/Flash Bang Band Club Surya 020 7713 6262
Glasvegas XOYO 020 7729 5959
Hayseed Dixie Half Moon 020 7274 2733
Iggy And The Stooges Royal Festival Hall 020 7960 4242
Let's Talk Borderline 020 7734 5547
The Longfellows Troubadour Club 020 7370 1434
The Love Family/Model Society Borderline 020 7734 5547
Mark Beazley/Alex Monk/David Hurn Islington 020 7609 4917
No Age Corsica Studios 0207 703 4760
Outfit Sebright Arms 020 7729 0937
Peppercornrent Roadtrip 020 7253 6787
Philip Glass Coliseum 020 7379 1264
The Porchlight Smokers Green Note 0871 230 1094
The Psychedelic Warlords Underworld 020 7482 1932
Rayne Nambucca 020 7272 7366
Stephen Dale Petit 100 Club 020 7636 0933
Steve Winwood O2 Shepherds Bush Empire 0870 771 2000
Temples/Charlie Boyer & The Voyeurs Boston Arms 020 7272 8153
These Miles New Cross Inn 020 8692 1866
Tom Odell McCluskys 020 8541 1515
Tripwires Barfly 0870 907 0999
Ulrich Schnauss Birthdays 020 7923 1680
The Virgins Old Blue Last 020 7613 2478
The Wilds Garage 020 7607 1818
Yi Sung Yol/Kiha and the Faces Scala 020 7833 2022

MANCHESTER
Jagwar Ma Deaf Institute 0161 330 4019
Loom Trof Fallowfield 0161 224 0467
The Mongoloids Star & Garter 0161 273 6726
Mugstar Soup Kitchen 0161 236 5100
Pet Shop Boys Arena
Ron Sexsmith/Holly Williams Royal Northern College Of Music 0161 273 6283

MILTON KEYNES
Parlour Flames Crauford Arms Hotel 01908 313864

NEWCASTLE
Orange O2 Academy 0870 477 2000

NORWICH
Matt Corby Arts Centre 01603 660 352
Missing Andy/Skaface UK/ The Thinking Men Waterfront 01603 632 717
Rock Rivers/Gameplan/The Upgrades Epic Studios 01603 727727
Sheesh Brickmakers 01603 441 118

NOTTINGHAM
Artful Bodega Social Club 08713 100000
The Ratells/Libby McElroy/ The Age Of Stella Rescue Rooms 0115 958 8484

OXFORD
Adam Waldmann/The Spin Trio Wheatsheaf 01865 721 156
Lewis Watson/Frank Hamilton O2 Academy 0870 477 2000
Neon Concept/MWJ/AiKZ Cellar 01865 244 761

SALFORD
Simone Felice Sacred Trinity Church 0161 834 2041

SHEFFIELD
MK1 O2 Academy 0870 477 2000
The Temperance Movement Plug 0114 276 7093

ST ALBANS
Arthur Gun/Stone Thieves/Kind Hearted Thieves Horn 01727 853 143

SUNDERLAND
Kaz James Basement 0191 510 1519
Rihanna/David Guetta/GTA Stadium Of Light 0871 230 1094

WOLVERHAMPTON
Danzig/Doyle Van Frankenstein Civic Hall 01902 552121
Ramona/Dirtbox Disco/The Slipps Robin 2 01902 497860

YORK
Poltergeist Fibbers 01904 651 25

FRIDAY
June 21

BEDFORD
The Primitives Esquires 01234 340120

BIRMINGHAM
None So Blind/Mr George's Famous Last Words/Ribdonor Actress & Bishop 0121 236 7426
Rumours Of Spring/Mellow Peaches/Emma Crowder Yardbird 0121 212 2524
Victories At Sea Sunflower Lounge 0121 632 6756

BOURNEMOUTH
The Wildhearts O2 Academy 0870 477 2000

BRIGHTON
Bobby Conn The Hope 01273 723 568
ForMarla/Raineater/$ex Festival The Haunt 01273 770 847
The Moody Blues Centre 0870 900 9100
The Popguns Prince Albert 01273 730 499
The Resonators Blind Tiger 01273 681228
The Victorian Hunter/The Evil Son/ The Frank Melena Band Sticky Mike's Frog Bar 01273 749 465
The 5678s/King Salami & The Cumberland Three/MFC Chicken Concorde 2 01273 673 311

BRISTOL
The Blue Aeroplanes/Patrick Duff/ These Colours Fleece 0117 945 0996
Doctor Teeth Fire Engine 07521 974070
Evacuees/A Life In Orange/Block Louisiana 0117 926 5978
Fat Man Swings Old Duke 0117 927 7137
Jerry Dammers/Cut Capers Thunderbolt 07791 319 614
Kashii/Umami/Phileas Thug Start The Bus 0117 930 4370
Melt Yourself Down/Comdodo/Fat White Family Exchange 0117 930 4538

CAMBER SANDS
ATP: Deerhunter/The Breeders/No Age/Black Lips/Panda Bear/Dan Deacon Camber Sands Holiday Centre 0115 912 9000

CARDIFF
Droneboy Lounge Clwb Ifor Bach
Ghost Mice/Perkie/Olive Anne The Moon Club
Iron Eye/Veto Gwdihw Cafe Bar 029 2039 7933

CARLISLE
Funeral For A Friend Brickyard 01228 512 220

CREDITON
Waxroom/Swamp Gods/Electric Spank Town Square

DERBY
Skinny Molly Flowerpot 01332 204955

FALMOUTH
Parlour Flames Princess Pavilion 01326 211222

GATESHEAD
Eden Rejects/Drop The Ocean/ What You Will The Central 0191 478 2543

GUILDFORD
Follow Wyliss Boileroom 01483 539 539

LEEDS
Bop Street New Roscoe 0113 246 0778
Esper Scout Packhorse 0113 245 3980
Frustros/Good Throb Wharf Chambers
The Last Party Cockpit Room 3 0113 2441573
Rungs Brudenell Social Club 0113 243 5866

LIVERPOOL
The Bulbs Capstone Theatre 0151 291 3578
Innuendo Zanzibar 0151 707 0633
Mt Wolf Shipping Forecast 0151 709 6901
Olabean O2 Academy 0870 477 2000
Random Hand/The Stopouts/Ed Ache Mello Mello 0151 707 0898

LONDON
Ahab O2 Academy Islington 0870 477 2000
Avey Tare The Lexington 020 7837 5387
The Big Bads/Big Fin/Tom George Wilmington Arms 020 7837 1384
Black Manila/Paper Boats/Go Tell The Eskimo Old Blue Last 020 7613 2478
Black Maple Camden Rock 0871 230 1094
Boston Bun/Sophie/Cinnaman Nest 020 7354 9993
Break/Loxy/Skeptical Fire Club 020 3242 0040

CLUB NME
LONDON
DEXTERS/ SELECTED SERVICE
KOKO
0844 847 2258

Buzzcocks Electric Brixton 020 7274 2290
Death Pedals Sebright Arms 020 7729 0937
Deerhoof Queen Elizabeth Hall 020 7960 4242
Dexters/Selective Service Club NME @ Koko 0870 4325527
Geeq/The Vultures/MDME SPKR Dublin Castle 020 7485 1773
George Thorogood & The Destroyers O2 Shepherds Bush Empire 0870 771 2000
The Hilliard Ensemble Roundhouse 020 7482 7318
The Howling Barfly 0870 907 0999
Jonny Walker/The Blind Hearts/ Texas Radio Band Barfly 0870 907 0999
Leonard Cohen O2 0870 701 4444
Marcus Bonfanti Borderline 020 7734 5547
Martin Rossiter Bush Hall 020 8222 6955
Mike Skinner (DJ Set)/MJ Cole/ Ms Dynamite XOYO 020 7729 5959
Mountain Of Love/Suffice Plus Two Windmill 020 8671 0700
Native Tongue Paper Dress Bar & Boutique 020 7729 4100
Nine Below Zero/Eddie & The Hot Rods Garage 020 7607 1818
Patti Smith Purcell Room 020 7960 4242
Peter Hook & The Light Coronet 020 7701 1500
Pinch/Shackleton Fabric 020 7336 8898
Popstrangers/FURS/Is Tropical (DJ Set) Birthdays 020 7923 1680
Sankara/Noterminus/Ryan James Garage (Upstairs) 0871 230 1094
Sarah Zad Zigfrid Von Underbelly 020 7613 1988
Shortee Blitz Plan B 08701 165421
Spawn Of Psychosis Mother 020 7739 5949
Tayala Nambucca 020 7272 7366
The Strypes O2 Academy Islington 0870 477 2000
Superfood Garage 020 7607 1818
System:FX 333 020 7739 5949
Tom Jules Dingwalls 020 7267 1577
Ubermanoeuvre 100 Club 020 7636 0933

MANCHESTER
Bipolar Sunshine Soup Kitchen 0161 236 5100
Broken Links Retro Bar 0161 274 4892
Christeene Islington Mill 0871 230 1094
Die Antwoord The Ritz 0161 2364355
Hoodlums Ruby Lounge 0161 834 1392
Poltergeist Sound Control 0161 236 0340
Robbie Williams/Olly Murs Etihad Stadium 0161 444 1894
Snakecharmer/Hell To Pay/3 Lions Academy 0161 832 1111
Temples/Charlie Boyer & The Voyeurs Deaf Institute 0161 330 4019
Valentiine Dry Bar 0161 236 5920

NEWCASTLE
Bad Manners Hoults Yard 0191 265 4282
Gary Moore Cluny 0191 230 4474
Simon Townshend O2 Academy 0870 477 2000

NORWICH
Misty In Roots Arts Centre 01603 660 352
Pure Passion/Dizzy Heights Brickmakers 01603 441 118

NOTTINGHAM
Bo Bruce Bodega Social Club 08713 100000
Emily & The Woods/Sam Brookes/ Anwyn Williams Rescue Rooms 0115 958 8484
Loom Chameleon 0115 9505097

OXFORD
The Severed Limb/Count Skylarkin/ Johnny Louche Cellar 01865 244 761
Ulrich Schnauss Bullingdon Arms 01865 244516

SHEFFIELD
In This Moment O2 Academy 0870 477 2000
Night Engine Leadmill 0114 221 2828

SOUTHAMPTON
Terri Walker Orange Rooms 02380 232333
Tim Barry Joiners 023 8022 5612

STOKE ON TRENT
Betrayal Sugarmill 01782 214 991
Peter Doherty Underground 01782 219944

ST ALBANS
The Slaves Horn 01727 853 143

WOLVERHAMPTON
Slade Robin 2 01902 497860

YORK
The Babies/Fawn Spots The Duchess 01904 641 413
Do Not Panic/Way Of The Texan/ Jonny Gill Fibbers 01904 651 250

SATURDAY
June 22

The xx, Hatfield House, Hatfield

ABERDEEN
Bombskare Lemon Tree 01224 642230
Firebrand Super Rock/Ashes Of Iron Moorings Bar 01224 587602

ALDERSHOT
Hold Your Horse Is West End Centre 01252 330040

BEDFORD
Peter Doherty Esquires 01234 340120

BELFAST
Baleful Creed Limelight 028 9032 5942
Dusky/Chris Hanna/Niall Mullan Stiff Kitten 028 9023 8700

BIRMINGHAM
Bella Diem/Linerunners Sunflower Lounge 0121 632 6756
The Final Crisis/Memories/Life Unwritten Asylum 0121 233 1109
Maroon 5 LG Arena 0121 780 4133
Orange O2 Academy 3 0870 477 2000
Someone Said Fire/Already Gone Flapper 0121 236 2421
The Stacks/Sahara Skies/Dirty Little Lies/The Motive Actress & Bishop 0121 236 7426

BOURNEMOUTH
Joanna Gruesome/Playlounge/YRRS 60 Million Postcards 01202 292 697

BRIGHTON
The Babies Green Door Store 07894 267 053
Deerhoof The Haunt 01273 770 847
Elvis Costello Centre 0870 900 9100
Jeff Daniels The Globe 01273 770 685
Mike Skinner (DJ Set) Coalition 01273726858
Mok/The Little Shocks/Joel Peter The Hope 01273 723 568
Scout Niblett Sticky Mike's Frog Bar 01273 749 465
Trance En Provence/Ed Snug Volks Tavern 01273 682828
Xavier Rudd Concorde 2 01273 673 311

BRISTOL
Chantilly Lace Fire Engine 07521 974070
The Disfavoured Party Stag & Hounds 0117 929 7048
Highlives/Holding Tides/Marabou Stalk Louisiana 0117 926 5978
The Mongoloids/Wrong Answer/Broken Teeth Exchange 0117 9304538
Parlour Flames Fleece 0117 945 0996
Sam Green/Grizzly Grasshoppers Mr Wolf's 0117 927 3221

CAMBER SANDS
ATP: Deerhunter/The Breeders/No Age/Black Lips/Panda Bear/Dan Deacon Camber Sands Holiday Centre 0115 912 9000

CARDIFF
Tim Barry/Sam Russo/Bedford Falls Buffalo Bar 02920 310312
Veto/Double Cee Gwdihw Cafe Bar 029 2039 7933

COVENTRY
By The Rivers/Cabstars/The Stiff Joints Coundon Social Club
Grand Fadda Hovis/Trevor Ranks Dog & Trumpet 024 7622 1678

CREDITON
Will & The People Town Square

EDINBURGH
Terry McDermott City Nightclub & Sportsters
Tom Gibbs/Neil John McPhail Captain's Bar 01316 682312
The View Picture House 0844 847 1740

EXETER
The Tuts Cavern Club 01392 495 370

HATFIELD
The xx/Solange/Mount Kimbie/Polica/Jamie xx/Kindness/Sampha Hatfield House 01707 287010

HOVE
Bakk Lamp Fall Brunswick 01273 735254

LEEDS
Back Issue New Roscoe 0113 246 0778
Catfish And The Bottlemen Cockpit 0113 244 3446
The Marching Men The Library 0113 2440794
Martin Rossiter Brudenell Social Club 0113 243 5866

LEICESTER
Labrinth/Rudimental/Lucy Spraggan O2 Academy 0870 477 2000
Sinnerboy Musician 0116 251 0080
Sisterland The Cookie Jar 0116 2531212
TV Smith Soundhouse 07830 425555

LIVERPOOL
Broken Links Lomax 0151 236 4443
DJ Luciano St George's Hall 01922 615754
Fierce Inc/Spiral Vanilla O2 Academy 0870 477 2000

LONDON
Band Of Holy Joy Railway Tavern
Barb Wire Dolls 100 Club 020 7636 0933
Bloom Troubadour Club 020 7370 1434
Blues Control Power Lunches Arts Cafe
The Boys Borderline 020 7734 5547
The Caezars/The Severed Limb The Lexington 020 7837 5387
Citizen Corsica Studios 0207 703 4760
Craig Richards/Mathew Jonson/Tale Of Us Fabric 020 7336 8898
Die Antwoord O2 Academy Brixton 0870 477 2000
Gaggle UCL 020 7387 3611
Giants/The Fear/The Outbursts Nambucca 020 7272 7366
Glass Sines/Year Of The Fox/Luke Girvan Garage 020 7607 1818
Jaguar Skills/Monsta/Drumsound KOKO 020 7388 3222
Jay Me Cee/DJ John Ryan/Foreman Egg 020 7428 7574
Karma Kid Queen Of Hoxton 020 7422 0958
The Killers/James Wembley Stadium
Lindstrom/Classixx/Gildas Village Underground 020 7422 7505
L-VIS 1990/Bok Bok/Jam City XOYO 020 7729 5959
Marcus Nasty Basing House 020 7033 1900
Marianne Faithfull Queen Elizabeth Hall 020 7960 4242
Mika Singh Wembley Arena 0870 060 0870
The Moody Blues O2 0870 701 4444
Onegirloneboy/Shake Tiger Shake/DJ Nicola Bear Social 020 7636 4992
Plastic Horse/Widow/DJ Trenchfoot Barfly 0870 907 0999
The Primitives 229 Club 020 7631 8310
Rachid Taha Barbican Centre 020 7638 8891
The Restarts/Pain/Left For Dead Boston Arms 020 7272 8153
Sky Larkin Old Blue Last 020 7613 2478
The Spitfires Water Rats 020 7813 1079
Steve Violaris/Ollie Forrest/Chloe Boleti MacBeth 020 7739 5095
Victoria Barfly 0870 907 0999
Vigilantet Hope & Anchor 020 7354 1312
Violet Gay Stripper/Genetic Noose/Unearthed Windmill 020 8671 0700
The Wildhearts The Forum 020 7344 0044
Zulu Winter Sebright Arms 020 7729 0937

MANCHESTER
Azymuth Band On The Wall 0161 832 6625
George Thorogood & The Destroyers O2 Apollo 0870 401 8000
Jay Diggins Club Academy 0161 832 1111
Nick Mulvey Cornerhouse 0161 228 2463
OSTR NQ Live 0161 834 8180
The Struts/Last Party FAC 251 0161 27 27 251

NEWCASTLE
The Force Star Inn 0191 222 3111
Sharp Practice/Kaleidoscopes/Vacancy Light Cumberland Arms 0191 265 6151

NORWICH
Bo Bruce Arts Centre 01603 660 352
Depth Waterfront 01603 632 717
Raw Edge/Enigma Brickmakers 01603 441 118

NOTTINGHAM
Josh Record Chameleon 0115 9505097
The Swiines/Lois/The Way It Is Rescue Rooms 0115 958 8484

PORTSMOUTH
Echobelly Cellars 0871 230 1094

SOUTHAMPTON
The Cuban Brothers Roxx
The Virgins Joiners 023 8022 5612

STOKE ON TRENT
Hoodlums Sugarmill 01782 214 991
Nuclear Safari Underground 782 219944

SUNDAY
June 23

BIRMINGHAM
George Thorogood & The Destroyers Symphony Hall 0121 780 3333

BRIGHTON
Blue Orchids/Fractured Green Door Store 07894 267 053
Chris Simmons Band Komedia 01273 647 100
Hayley Williams Latest Music Bar 01273 687 171
The Virgins The Hope 01273 723 568

BRISTOL
Deerhoof Fleece 0117 945 0996
In This Moment Thekla 08713 100000
The Moody Blues Hippodrome 0117 929 9444
Tim Barry/Sam Russo Exchange 0117 9304538
The Wildhearts O2 Academy 0870 477 2000

CAMBER SANDS
ATP: Deerhunter/The Breeders/No Age/Black Lips/Dan Deacon/Panda Bear Camber Sands Holiday Centre 0115 912 9000

CARDIFF
Clockwork Radio/The Echo/The Always Dempseys 029 2025 2024
Life In Cold Climates/Remembering August/James Clode Gwdihw Cafe Bar 029 2039 7933
Martin Rossiter Clwb Ifor Bach 029 2023 2199
Next Stop Atlanta Fuel Bar & Music Room

CARLISLE
Blondie Sands Centre 01228 525222

DERBY
Funeral For A Friend Venue 01332 203545

EDINBURGH
The Amazing Snakeheads Voodoo Rooms 0131 556 7060
Lucinda Williams/Doug Pettibone Queen's Hall 0131 668 2019
Martin Boland/Eddy Hanson-Futtocks Captain's Bar 01316 682312

EXETER
Nancy Elizabeth Phoenix 01392 667080

GATESHEAD
Sorry For Nothing/Columbus Dixon/Dead Like Wolves The Central 0191 478 2543

GUILDFORD
Professor Green G Live 0844 7701 797

LEEDS
Marcus Bonfanti Brudenell Social Club 0113 243 5866

LEICESTER
Electric Moon Musician 0116 251 0080
White Giant O Bar 0116 255 8223

LIVERPOOL
The Primitives Eric's Club

LONDON
Ben River Tram And Social 020 8767 0278
Bobby Conn The Lexington 020 7837 5387
Boy George Queen Elizabeth Hall 020 7960 4242
David & Elliot Sudwarts/Will Chaley/The Drum Machine Barfly 0870 907 0999
Daylomar/Jack & I/Lee Hume Fabric 020 7336 8898
Duke Special Assembly Hall 020 8577 6969
D NOVA Old Blue Last 020 7613 2478
Evoken/Ophis Boston Music Room 020 7272 8153
The Final Crisis The Unicorn 020 7485 3073
Heathen Underworld 020 7482 1932
Holly Williams Borderline 020 7734 5547
Imogen Heap/Holst Singers Roundhouse 020 7482 7318
Isolated Atoms/rumHoney/Katey Brooks Egg 020 7428 7574
Liz Green Vortex Jazz Club 020 7254 6516
Luc Ex/Veryan Weston/Hannah Marshall Cafe OTO 0871 230 1094
Maroon 5 O2 0870 701 4444
The Mongoloids/Wrong Answer Birthdays 020 7923 1680
Orange O2 Academy Islington 0870 477 2000
Tim Burgess/Lambchop Barbican Centre 020 7638 8891
Von Garage 020 7607 1818
The Woodentops Dingwalls 020 7267 1577
Yoko Ono Royal Festival Hall 020 7960 4242

MANCHESTER
MK1 Academy 0161 832 1111
The Who Arena

NEWCASTLE
The Cosmic Dead/Russell T Jones The Tyne 0191 265 2550
Star Jumpers Star Inn 0191 222 3111

NOTTINGHAM
Jonathan & Charlotte Royal Centre 0115 948 2525

SOUTHAMPTON
Bo Bruce Joiners 023 8022 5612

ST ALBANS
Chloe Taylor Horn 01727 853 143

Black Lips, Camber Sands Holiday Centre, Camber Sands

GET IN THE GIG GUIDE!

DO YOU WANT TO GET YOUR BASH INCLUDED IN THE NME WEEKLY GIG GUIDE? GO TO NME.COM/GIGS AND SUBMIT YOUR LISTING FOR FREE. YOU MUST SUBMIT DETAILS AT LEAST THREE WEEKS BEFORE THE GIG DATE

MONDAY
June 24

Wavves, Underworld, London

BIRMINGHAM
Bob Wayne Hare & Hounds 0870 264 3333
Deerhoof Hare & Hounds 0870 264 3333
Kerry Ellis & Brian May Town Hall 0121 780 3333

BRIGHTON
Stark Blind Tiger 01273 681228

BRISTOL
Artful Motion 01179 723111
Bobby Conn Fleece 0117 945 0996
Elly Mccabe/Connor Knapp/Ryan Curtis Exchange 0117 9304538
The Indegenerates Mr Wolf's 0117 927 3221
Jane Thomason/Sarah RK/Rebecca Cullen Louisiana 0117 926 5978

EDINBURGH
The Congos Studio 24 0131 558 3758
The Temperance Movement Electric Circus 0131 226 4224

GATESHEAD
Lucinda Williams Sage Arena 0870 703 4555

LEEDS
Lambchop Town Hall 0113 234 8080
Silvina Moreno Oporto 0113 245 4444

LEICESTER
Xisforeyes/Sink The City/Storm The Walls Shed 0116 262 2255

LONDON
Anne Janelle/Vespers Green Note 0871 230 1094
Black Dice Corsica Studios 0207 703 4760
The Breakdowns/The Red Queens/Columbia Dublin Castle 020 7485 1773
Charles Hayward/Telegram Old Blue Last 020 7613 2478
Christeene Vogue Fabrics
Danzig Roundhouse 020 7482 7318
Depth New Cross Inn 020 8692 1866
Ikue Mori/Steve Noble Cafe OTO 0871 230 1094
Jonny & The Baptists Hope & Anchor 020 7354 1312
JD Wilkes/The Dirt Daubers Our Black Heart
Lonnie Holley Victoria 020 8399 1447
Maroon 5 O2 0870 701 4444
Micky White Water Rats 0207 813 1079
Nick Mulvey Sebright Arms
Peter Conway Barfly 0870 907 0999
Royst Trio/Metamorphic Vortex Jazz Club 020 7254 6516
Sparrow And The Workshop The Lexington 020 7837 5387
Symphony Of The Magnetic North Assembly Hall 020 8577 6969
Terry McDermott Borderline 020 7734 5547
Tom Tom Club 100 Club 020 7636 0933
Wavves/Baby Strange Underworld 020 7482 1932
Xavier Rudd KOKO 020 7388 3222
ZZ Top Hammersmith Apollo 0870 606 3400

MANCHESTER
David Thomas Broughton Kings Arms 0161 832 3605
Kings Of Leon Arena

NORWICH
Night Engine Arts Centre 01603 660 352

OXFORD
David Raphael Bullingdon Arms 01865 244516

PORTSMOUTH
Marcus Bonfanti Cellars 0871 230 1094

SALFORD
Steve Winwood Lowry 0161 876 2121

SOUTHEND
Professor Green Cliffs Pavilion 01702 351135

STOKE ON TRENT
MK1 Sugarmill 01782 214 991

WREXHAM
Hayseed Dixie Central Station 01978 358780

YORK
Arabia The Duchess 01904 641 413

TUESDAY
June 25

ABERDEEN
The Music Tapes/Washington Irving The Tunnels 01224 211121

BELFAST
The xx Waterfront 028 9033 4455
Azealia Banks Limelight 028 9032 5942

BIRMINGHAM
Bo Bruce Glee Club 0870 241 5093
Rich Thompson/Violet Cities Yardbird 0121 212 2524

BOURNEMOUTH
Jonathan & Charlotte International Centre 0870 111 3000

BRIGHTON
The Black Angels The Haunt 01273 770 847

BRISTOL
Fjorka/Goodnight Harvey/The Bewildered Louisiana 0117 926 5978
I Am Horse/Elly Mccabe Mr Wolf's 0117 927 3221
Oui Legionnaires/Navaho/Glu Exchange 0117 9304538
Sloppy Joe/Dive/A Holiday Rumour Fleece 0117 945 0996
Sparrow & The Workshop Exchange 0117 9304538
Tom Tom Club Thekla 08713 100000

CAMBRIDGE
Victoria & Jacob Portland Arms 01223 357268

EDINBURGH
Neil Thomson Captain's Bar 01316 682312

EXETER
Azymuth Phoenix 01392 667080

GLASGOW
Martin Stephenson & The Daintees Oran Mor 0141 552 9224
Robbie Williams/Olly Murs Hampden Park 0141 620 4000

LEEDS
Tim Barry Brudenell Social Club 0113 243 5866
You'll Live Wharf Chambers

LIVERPOOL
Artful Bumper 0151 707 9902
Lambchop Kazimier 0871 230 1094

LONDON
Absu Electrowerkz 020 7837 6419
Cat Power Roundhouse 020 7482 7318
The Chain Water Rats 0207 813 1079
Damo Suzuki/Listing Ships Social 020 7636 4992
Damo Suzuki The Social
Daniel Bensity Club Surya
David Phelps Indigo @ The O2 Arena 0870 701 4444
Desperate Heart/JunkFoxx/Swordinair Dublin Castle 020 7485 1773
Florrie XOYO 020 7729 5959
Grass House Hoxton Square Bar and Kitchen 020 7613 0709
Grimm Grimm MacBeth 020 7739 5095
Half Moon Run Village Underground 020 7422 7505
Inquisition Underworld 020 7482 1932
James Walsh Troubadour Club 020 7370 1434
Jimmy Cliff O2 Shepherds Bush Empire 0870 771 2000
John Lee Hooker 100 Club 020 7636 0933
Last Amendment Vortex Jazz Club 020 7254 6516
The Loved Ones Sebright Arms 020 7729 0937
Men's Adventures/Post War Glamour Girls Birthdays 020 7923 1680
Moko/The Nudes Old Blue Last 020 7613 2478
New Build Concrete 020 7729 1888
Quiet As A Mouse Buffalo Bar 020 7359 6191
Reverted Garage 020 7607 1818
Stars & Flights Nambucca 020 7272 7366
Tame Impala/Melody's Echo Chamber Hammersmith Apollo 0870 606 3400
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MANCHESTER
Deerhoof Gorilla 0161 832 1111
Kings Of Leon Arena
ZZ Top O2 Apollo 0870 401 8000

NORWICH
Stranger Culture Brickmakers 01603 441 118

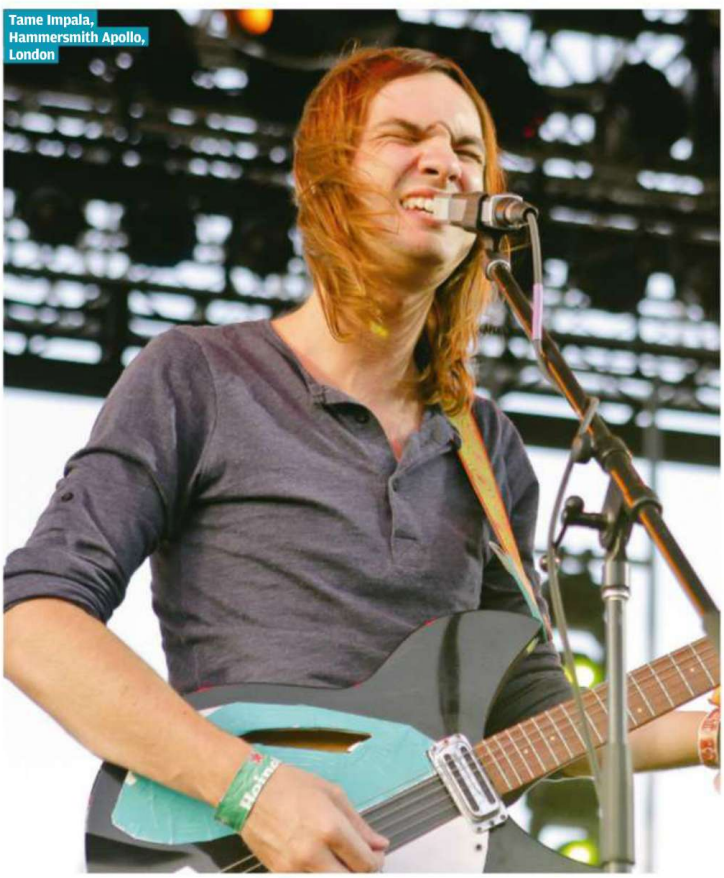
NOTTINGHAM
Onegirloneboy Rescue Rooms 0115 958 8484

ST ALBANS
Voices/Nothing/To The Lions Horn 01727 853 143

WATFORD
Professor Green Colosseum 01923 445000

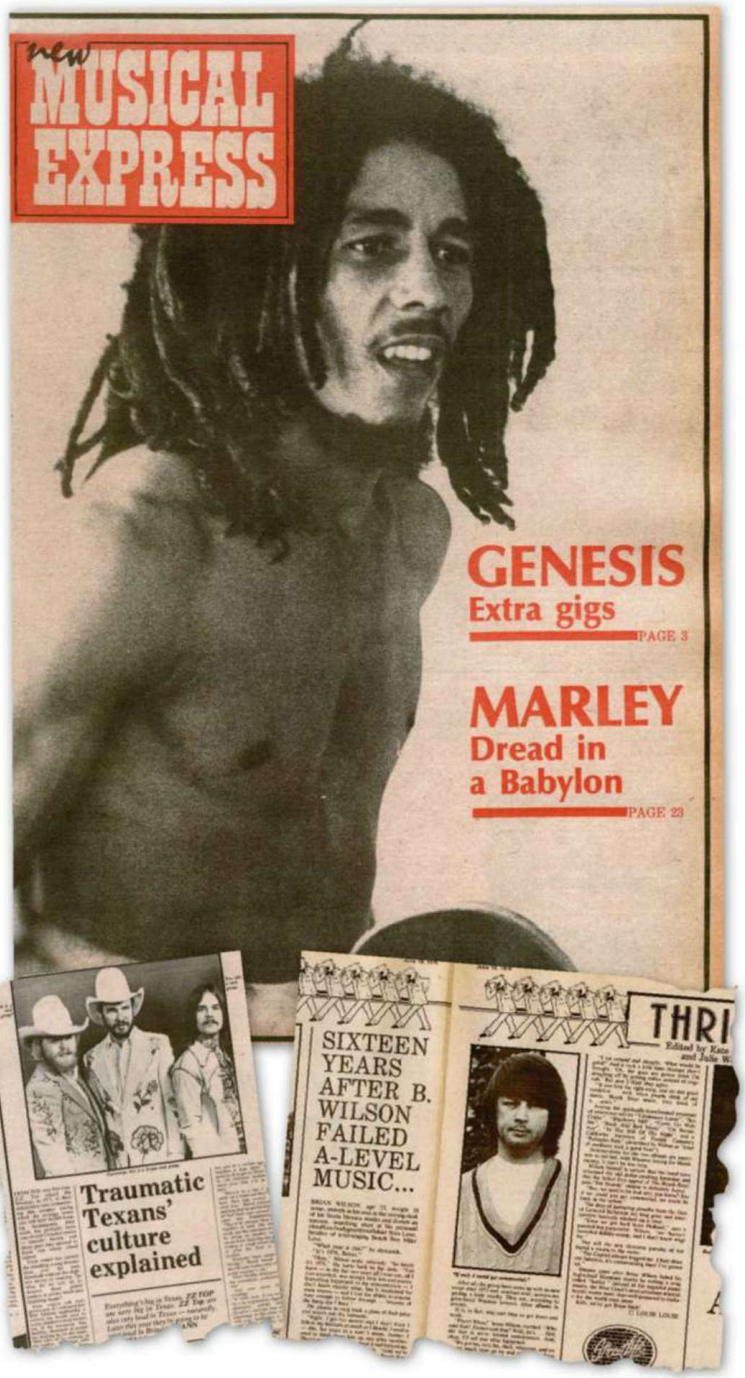
WINCHESTER
Hannah McIntyre Railway Inn 01962 867795

YORK
Hayseed Dixie The Duchess 01904 641 413


Tame Impala, Hammersmith Apollo, London

THIS WEEK IN 1976

WAILERS ON WEED, TEXAN BARBS, WILSON HITS DEAD END



ZZ STROP

Texas rockers ZZ Top have sold more than three million albums in the US, but bassist Dusty Hill thinks they're getting a raw deal from the press. Not that he cares: "We're not at all concerned with bad press," he asserts, before drummer Frank Beard chimes in: "We just want to play." Guitarist Billy Gibbons continues: "We won't be facing the same prejudice when we play Europe this year. They're not familiar with our concert style."

SLACK VIBRATIONS

It's been eight years since The Beach Boys have had a hit single, and Brian Wilson tells *NME*: "We got lax and let too much time go by. Now we're three albums behind." With no new material since 1972, the message from his label, Warner, is clear: the Sage of Surf must quit goofing off, lose weight and stage a comeback. "We used to be arty," laments Wilson, adding: "If we could just get commercial, we could be back in action."

'EAVEN AND 'ERB

Bob Marley is turning the world of white rock music on its head, spreading the gospel of Rastafari in darkest Babylon – and it's during Marley and the Wailers' first tour of Germany that *NME*'s Neil Spencer hops on board to tackle the ideological assault course of his persona. "I can't change the way I was born and I'm not ashamed to say it," Marley says of his dual ethnicity. "My father was a white guy, my mother was a black woman and I come in between. All I have is God. So me talk fe no white and me talk fe no black, me jes talk for de Creator and fe dat vibration dat we must all come together and live."

"I don't take no notice of dat star t'ing," declares Marley, of the pressures that accompany his recent superstardom, before adding, "me just a man of the Eart'. My real interest is farming, actually; it's not my plan to do dis music t'ing but me finds meself doing it."

After a gig in Düsseldorf, half a dozen police are waiting for Marley, armed with a search warrant and a couple of hot-nosed hounds to sniff out any offending herbs. "They took me in a room and searched me," says Marley later. "Me didna have none and me didn't need to 'ave it 'cos God protect me and me no go to jail fe dat." His attitude to drug laws? "Why should I stay in Jamaica when I want to smoke a spliff dat God made an dem stop me wit' force? 'E made the banana, the lemon, and 'e made the 'erb too."

Also In The Issue That Week

- The invention of Quorn is potentially set back amid reports that George Harrison has fallen victim to a "mystery illness" related to his strict vegetarian diet.
- *NME*'s Bob Edmands reviews the new Beatles compilation, 'Rock'n'Roll Music'. The Fab Four's aim is to "emphasise nostalgia", but "there's something sad about the whole package. It's a glimpse of what could have been, if The Beatles hadn't felt the need to broaden their appeal."
- The Labour government releases a report on music festivals, concluding that: 1) festivals are jolly affairs; 2) local residents have no need to react quite so strongly as they have in the past; and 3) taxpayers' money should fund the shindigs.
- Wings' schmaltzy ballad 'Silly Love Songs' reigns supreme at the peak of the *NME* singles chart.

NME

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DANNY MORRIS

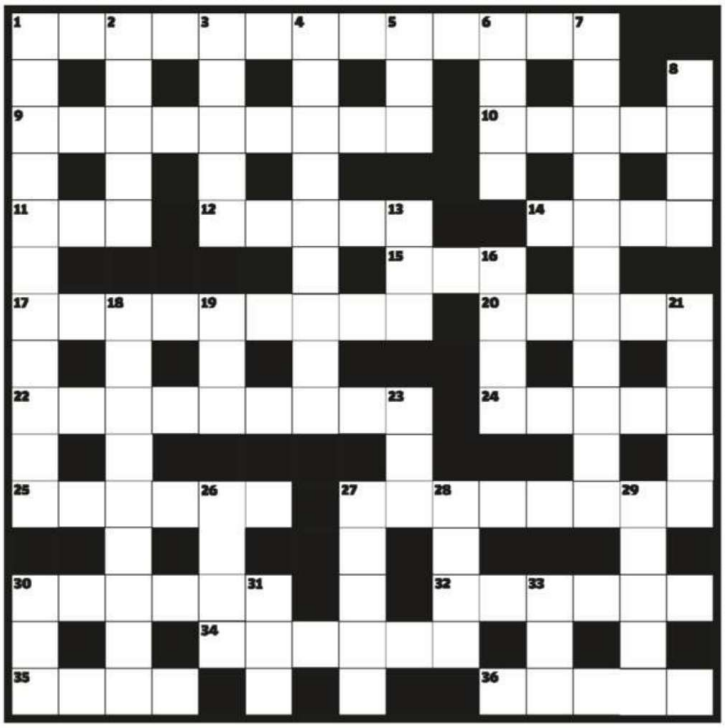
THE LEGENDARY NME CROSSWORD

TAXING THE FINEST MINDS IN ROCK'N'ROLL FOR SIX DECADES

Compiled by Trevor Hungerford

Win!

A BAG OF NME SWAG



CLUES ACROSS

1+27D The writing is moving on every track and 'Word Gets Around' again (8-2-3-5)
9 No early finish today for Foals (4-5)
10+30A Believe from the start in Regina Spektor (5-2-4)
11 Alternative dance band who did the 'Schubert Dip' (3)
12 Cyril turns up with a song for Billy Corgan's old band Zwan (5)
14 Long live Xmal Deutschland, La Dusseldorf and Roxy Music on album (4)
15 Starting to befuddle the band that came in between Human League and Heaven 17 (1-1-1)
17 No guy sung in a correct way for Wham! (5-4)
20 "*I know you girl, in all situations*", 2006 (3-2)
22 No, I stated wrongly this is by Foals (9)
24 States where to look for yet another clue in this crossword on Foals (5)
25 The country gentleman side of The Stone Roses (6)
27 Make note, perhaps, of an A-ha song (4-2-2)
30 (See 10 across)
32 (See 30 down)
34 "*Stop! I said it's happening again/We're all wasting away*", 2006 (6)
35 Everlast finishes a number (4)
36 (See 2 down)

CLUES DOWN

1 "*Look at that sky, life's begun/Nights are warm and the days are young*", 1975 (6-5)
2+36A Or as I often get wrong, it's a new wave band from the '80s (3-2-5)
3+16D The closing arrangement for a piece of music by Everything Everything (5-4)
4 Worn by KT Tunstall when she's on the prowl (5-4)
5+8D A Red Hot Chili Peppers album released on the West Coast (3-2-1-1)
6 1980s TV series *The* ___ presented by Jools Holland and Paula Yates (4)
7 Neil sharing around music by Gabrielle Aplin (7-4)
8 (See 5 down)
13 Record label for Bob Dylan, The Byrds and Bruce Springsteen (3)
16 (See 3 down)
18 Like those virginal two girls from Australia, The Veronicas (9)
19 "*Heal them with fire from above/Kneeling, my ___ is the sun*", Queens Of The Stone Age (3)
21 Like those virile two lads from Australia, Empire Of The Sun (5)
23 "*I am the mountain, I am the ___*", Biffy Clyro (3)
26 "*Give me some ____, I'm coming loose, I'm hanging on you*", Foo Fighters (4)
27 (See 1 across)
28 Take wrong song from Ben Folds Five (4)
29 Prevailing atmospheres of songs on Neil Diamond album, including a 'Song Sung Blue' (5)
30+32A This is the latest album from The Flaming Lips, I'm afraid (3-6)
31 Erika M Anderson was shortly to name her band thus (1-1-1)
33 "*Moving on the floor now babe, you're a bird of paradise/Cherry ice cream smile, I suppose it's very nice*", 1982 (3)

MAY 18 ANSWERS

ACROSS
1+32A Don't Forget Who You Are, 8+7D Nothing Our Way, 9 My Girl, 11 WOR, 12 Evergreen, 13+28A Alan Price, 14 Yes, 15 A*Teens, 16 Jumbo, 20 Anti-D, 21+29D Liberty Cage, 24 Mr M, 25 Gap, 27 Change, 30 Oh Love, 31 Stole, 33 Messages

DOWN
1 Dancehall, 2 Nitzer Ebb, 3 Friggin', 4+25D Ragged Glory, 5 Eamon, 6 Wig-Wam Bam, 10 Lonerism, 17 Uptight, 18+23A One More Time, 19 My Way, 22 Recover, 26 Pilau, 28 Plus, 31 Sim

Normal *NME* terms and conditions apply, available at *NME.COM/terms*. Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, July 2, 2013, to: Crossword, *NME*, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

First correct one out of the hat wins a bag of CDs, T-shirts and books!

COLLECTORS' CORNER

ELTON JOHN

The musical gems no Elton John fan should be without

WORDS: ALAN WOODHOUSE PHOTO: REX

BLUESOLOGY – COME BACK BABY (1965)

Bluesology was Elton's first band, when he was still using his real name Reg Dwight, which he formed with some childhood friends in the early '60s. They were eventually signed to Fontana Records and this, their first single, came out on the label. Like many of their releases, it didn't amount to much, and Elton eventually quit in 1968.

Need To Know: Dwight created his new stage name by combining the names of two of his bandmates: Elton Dean and John Baldry.

I'VE BEEN LOVING YOU (1968)

Elton's first single came after he and songwriting partner Bernie Taupin had been composing songs for other people (including Lulu), with Elton also working as a session musician, playing piano on The Hollies' 'He Ain't Heavy, He's My Brother'. Although this track was a flop, it put him on the path to stardom.

Need To Know: The track was produced by Bluesology guitarist Caleb Quaye, half-brother of singer Finley Quaye.

JOHN LENNON – WHATEVER GETS YOU THRU THE NIGHT (1974)

Elton played piano and sang backing vocals on Lennon's only solo US Number One single during his lifetime. And that's not all: Elton made a deal that if the song did make the top, Lennon had to join him onstage – which he did at New York's Madison Square Garden, his last ever live performance.

Need To Know: Elton had a hit the same year with a cover of Lennon's Beatles song 'Lucy In The Sky With Diamonds'.

ARE YOU READY FOR LOVE (1979)

Recorded in Philadelphia and initially released in 1979 on the EP 'The Thom Bell Sessions EP', this disco-inspired tune only reached Number 42. But an Ashley Beedle remix in 2003 gave Elton another UK chart-topping single. The re-release was helped on its way to the top by featuring in an advertisement for Sky Sports.

Need To Know: The re-release came out on Fatboy Slim's own label, Southern Fried.

FANMAIL

YOU GET IN TOUCH, WE RESPOND, THINGS GET OUT OF HAND

Edited by Jenny Stevens

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Letter of the week

The best of the NME mailbag

LOVE THY BROTHER

From: Rachel S
To: *NME*

Reading the interview with Liam Gallagher in last week's *NME* (June 8), it felt like some of the answers were coming from two different people. Does Liam love his brother? Definitely. Would the long-anticipated reunion all go to plan in the end? Maybe. They've both spoken about it countless times, fairly openly, but will they ever actually get around to talking about it with each other? You know, BEFORE the anniversary year of 'Definitely Maybe' is over? If it's going to happen, they both need to put their heart and souls into it. Nobody's asking for it to last for 10 years. "We could bury that hatchet for a quick lap of honour," he told *NME*. I'd like to give Liam a pat on the back for that. I'm pretty sure if it were to happen, they would BOTH be glad that it did. I'm siding with Liam. Noel, pull your finger out!

WIN!
LETTER OF THE WEEK WINS
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NME's response...

Whatever you think of that monobrowed, parka-clad embodiment of aggro, you've got to hand it to Liam G – the man speaks sense. His beef with blue peanut M&Ms? Spot on – they really are the shittest in the packet. His tirade against Wayne Rooney's hair transplant? Well, he really does look like a balloon with a Weetabix crushed on it. An Oasis reunion? He's on the money again: one last lap of honour is the way to go. We don't need a new album. We don't even need a tour. We're reaching 20 years since 'Definitely Maybe', so why not celebrate that legacy with a couple of amazing shows to see them out with the fanfare they deserve. Let me take you back to July 2000, Rachel. I was 14. My mum thought me and my best mate were going to a sleepover at someone else's house. We weren't. We were halfway around the M25 on a coach to Wembley to see Oasis in their prime. I slept on a bench in a coach station covered in piss and beer, but I didn't care. I had the time of my bloody life and I'd pay tenfold to see it all over again one last time. Oh, and if you're reading this, Mum – I went to London to see Oasis in 2000 and I never told you. Soz – JS

KANE IS ABLE

From: Ben Gibson
To: *NME*

Miles Kane is back with his album 'Don't Forget Who You Are', and what can I say... The album is quality! You can hear that he's progressed musically, the lyrics have improved, the guitar riffs are even better than they were before and the music feels a lot heavier than songs on 'Colour Of The Trap'. And his fashion sense is sharper than ever! He must be one of the best-dressed lads in the music business. Don't forget who you are Miles, we certainly won't. Miles is back, better and sharper than ever.

From: *NME*
To: Ben Gibson

At this years' NME Awards, Ben, Miles' silver winklepickers were so shiny I could actually see my face in them. I jest not. He held them up to my face so I could get a good look too. What a hero – JS

PARK STRIFE

From: Kevin Carr
To: *NME*

I was at The Stone Roses gig [at Finsbury Park] on Saturday. One thing about legends is that sometimes they become legends because it ended. From Blur to The Libertines and more, reunited bands have looked like they were happy, like they were lucky to be there and enjoying every minute of it. The Stone Roses looked, and sounded, like they couldn't be bothered. Maybe that was cool in 1989 (in fact it kinda was) and they could get away with it then, but can they now? Can they 'get away with it' when headlining huge all day gigs with expensive VIP tents and an audience mostly in their thirties and forties who expect more? After the initial buzz we waited for it to get better. It didn't. They looked like they were in it for the money – going through the motions to get the dosh. Is that what a 'legendary' band does? We were so bored (and cold, admittedly) that we left well before the end. As did thousands of others. In fact the surge of people leaving at 10pm was shocking. There were queues to get out at every exit half an hour before the gig ended, which perhaps answers the question. Johnny Marr by the way, was great and should've been above PiL.

From: *NME*
To: Kevin Carr

The thing with the Roses, Kevin, is that they were a massively important and influential band who defined a generation: not mine, maybe not even yours, but the halcyon years of people of a certain age who are still desperate to HAMMER HOME HOW IMPORTANT THEY WERE. The problem with that is it pisses all over our own legend making . Let's face it, The Roses were a band who were notorious for being shit live, and personally, I think that's only got worse with age. I'm sure Heaton Park was epic – but since then they've been wheezing their way around the globe, peddling the same two albums like a death march and – like you say – they can't even be arsed to care about their own legacy any more. As a generation obsessed with vintage and vinyl, we're in debt to the past more than ever. And it's great we live in a culture when swotting up on '90s Blur B-sides is only a Google search away from checking out the latest Peace track. But we've also got to be given the space to embrace the now, produce our own icons, and soundtrack our own Spike Islands – JS

WE LOVE YOU GRANDAD?

From: Keiran Wilkinson
To: *NME*

Like many other people I was lucky enough to see The Stone Roses at Finsbury Park this weekend, and they absolutely blew my head off. But one thing I cannot be doing with at gigs is 40 to 50-year-olds

REX

who can't handle their tackle. There was a bloke in front of me could've been my grandad happily getting stuck into various 'substances'. That's entirely up to him, but about 10 minutes later he started jumping on me, repeatedly calling me a bastard, then apologising, rubbing my head, hugging me, constantly shaking my hand and generally making a twat of himself. My message to him: you're not 19 any more and so if you can't handle it don't do it! Or at least take it steady. I don't wanna see people my mum and dad's age off their heads and not coping with it!

From: *NME*
To: Keiran Wilkinson
I hear you Keiran, I really do. I can only liken it to the idea of your parents having sex. You know they do it, it's most likely how you were conceived, and it's almost comforting they still enjoy themselves – but you NEVER need to see it with your own eyes. Not a good look. If I can borrow a phrase from the '80s: just say no, folks – JS

STONED LOVE

From: Callum Sheppard
To: *NME*
I was very pleased to see Arcade Fire's Win Butler join the legendary Rolling Stones onstage in Montreal. I think this shows just how far the band and Win himself have come since 'Funeral' – and to be asked by the biggest rock band ever is an amazing achievement in itself. And if he can party with them onstage in Canada, there's no reason why a small part in the Glastonbury set could be ignored... Let's just hope there's a collaboration with Mick or Keith on the new album.

From: *NME*
To: Callum Sheppard
Amen, Callum. With the roll-call of guests the Stones have been pulling out on their US tour – from Dave Grohl to Taylor Swift to Tom Waits and Gwen Stefani (bar one turkey – the globe's biggest purveyor of flaccid, retro-sexist pop, Katy Perry) we can't wait to see who they wheel out for Glasto. I'm personally hoping for the collab to end all collabs – Bowie, Macca, and Jagger all squaring up to each other on the mic while Dave Grohl plays timpani, Warren Ellis scares the shit out of the front rows and Grimes – complete with backing dancers – does some freaky backing vocals. Ahem. As for Win et al? Well, the new album announcement is imminent. I'll bet a week's beer money that it'll be just as epic as we've come to know and expect – JS

STALKERS

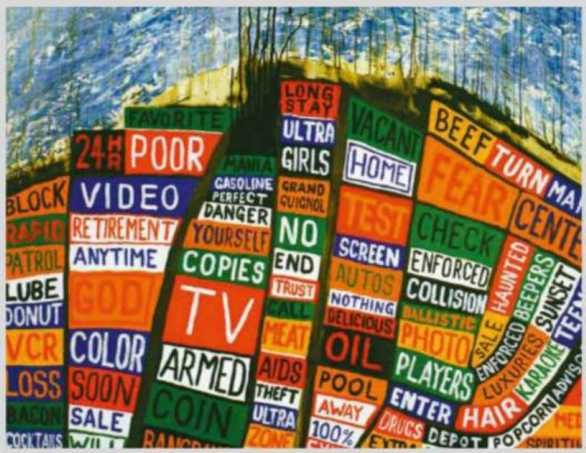
From: Sophie McCann
To: *NME*
I met the lovely Lucy Rose after her gig the other week in Preston. Not only was she great live, she also had the balls to stop halfway through a song to say, "Wait, is that guy on his phone over there?" He was then booed out of the venue by the crowd. It has to be one of the most memorable gigs that I have been to, for all the right reasons.

Web Slinging

The highlight of this week's NME.COM action

'HAIL TO THE THIEF' TURNS 10

"It's often seen as a stop-gap album," Lucy Jones wrote, adding that the album has "never had quite the same amount of adoration as the others". The most common criticism – from fans and the band themselves – is its length, she says. So much so that in 2008, Thom Yorke posted an alternative, abridged, tracklisting. To celebrate the album a decade on, Lucy spoke to the album's producer Nigel Godrich. "I think there's some great moments on there," he said. "But too many songs. I love 'Sit Down. Stand Up' and 'Go To Sleep' but there's a lot on there on which I think I could have done a better job. I guess it's always like that. As a whole I think it's charming because of the lack of editing. But it's probably my least favourite of all the albums."



Best of the responses...

I'm gonna give this another try with the alternate tracklist Thom Yorke suggested (never knew about that 'til reading this article). Always found this to be a fairly shit album by Radiohead standards.
Chris Christopher

I remember listening to this album lying outside my tent, looking at the sky, waiting for Radiohead's show to start in Hultsfred, 2003. Every time I listen to it, that feeling of pure happiness comes back to me.
Camilla Madsen

Underrated? Do they have anything that's underrated? Let's be honest every track on this album is pretty much top-notch Radiohead.
Jason Keen

Definitely too long. Everyone agreed that at the time I think. It could lose three or four tracks and be a more listenable album. I was worried that this album signalled the beginning of the end of Radiohead... but then 'In Rainbows' appeared!
smurfphy

KENT CALLING

From: Olivia Tweedale
To: *NME*
It was so refreshing and exciting to see Tap 'N' Tin in your Libertines article last week. I'm a regular at that place, and to see how amazing it was for that night Pete was released from prison is brilliant! It goes to show places like Tap have some friggin' great history and can still have that potential. I never got to see that gig but the stories I have heard are like an ancient tale of long ago when big bands stormed the stages of a little pub in a gross town. I can only hope it brings in more kids for the future!

From: *NME*
To: Olivia Tweedale
Hear hear Olivia. Over at *NME* Towers we know that our small venues are the heart of the British music scene. Within their sweaty walls future anthems are honed, dreams are made, and legends are born. It's the stories they keep and the icons they spawn that make them so important and is exactly the reason why we love and support them – JS

WORSHIPPING AT THE CASTLE OF DOUG

From: Ciarán Green
To: *NME*
Douglas Castle from Peace is undoubtedly the single most brilliant man in music. Scrap that: he is an entity, not a man. The Brothers Koisser cannot control him and neither can the laws of physics. Some call him the Brummie wanderer, others the Worcester womaniser. Roaming far and wide, he leaves hilarity and awestruck men and women in his wake. No-one knows much about him. What lies behind the raven locks? Man, woman or force of nature? All that is known is that we must ask when, not if, *NME* will devote a biographical weekly column to the guitar-toting Prince of Peace.

From: *NME*
To: Ciarán Green
Ahh, Doug Castle. That ragged-coiffed hellraiser could give the likes of Mick, Keef, Pete and Courtney a run for their money. But a little-known fact about Doug is that the hedonistic scamp actually owes his life to quick-fisted *NME* staffer Kevin EG Perry, who caught him just as he was about to launch himself down a four-storey staircase on the *NME* Awards Tour in Leeds for LOLs. As for a column? A great idea. I vote a weekly 'Where's Dougie?' franchise, in which readers tweet answers to whichever particular swimming pool or swanky glass restaurant table he's found himself smashed and face-down in that particular week – JS

STALKERS

From: Sally Cornish
To: *NME*
I was so excited to meet Dave Gahan outside his hotel in Nice last month. We were just walking along the Promenade de Anglais and there he was! A total dude, really nice guy.

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DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

WAYNE COYNE
THE FLAMING LIPS

QUESTION 1

With what percentage of the 21,000 votes cast was 'Do You Realize??' voted State song of Oklahoma?

"There were so many people to vote on we probably didn't get that big a percentage. Let's say 40 per cent."

Wrong. It was 51 per cent

QUESTION 2

What's the first animal suit that appears in the video for 'Do You Realize??'

"It's just rabbits."

Wrong. A frog

"Oh, in my defence there's a couple of videos for 'Do You Realize??' – that more slick one that you're referring to and one I made that had a couple of rabbits."

Potential new Flaming Lips singer fails audition due to "inadequate weirdness"

QUESTION 3

In the closing credits of 'Christmas On Mars' there are incorrect Russian translations of the various crew roles. What do you have as the translation for 'make-up and hair'?

"Jesus! I don't even remember, it probably says something like 'wigs and shoes'."

Wrong. It reads "the sparkle on the mountain peak"

"Hahaha! Hold on, I've gotta write that down, that's awesome. That's amazing. That's a lot funnier."

QUESTION 4

What's pictured on the back cover of your first album, 'Hear It Is'?

"It is an eye being pulled open of someone who'd ingested acid about 35 minutes ago."

Correct. Drummer Richard English's eye, on acid

"I could never tell when he was on it. That's why, when we took the picture, I was like, 'Did you do the acid?' and he was like, 'Yeah sure!' Maybe in his mind he was having a trip but it wasn't apparent on the outside."

QUESTION 5

Which quote from The Beatles' 'Revolution 9' opens your second album 'Oh My Gawd!!!'?

"It's 'Take this brother, may it serve you well'."

Correct

"To this day no-one's said anything about it; no-one's asked us to remove it or anything."

QUESTION 6

What flavours were the life-size gummy skull and brain that the 2011 re-release of a studio recording of 'The Soft Bulletin' came embedded in?

"One was meant to be marijuana and the skull I think was green apple."

Wrong. Strawberry and marijuana

"I know what happened – we probably had a strawberry flavoured one that should be green apple. I got confused."

QUESTION 7

With how many minutes to spare did you break the world record for the most gigs in one day last year?

"It seemed like we had, like, 25 minutes to spare?"

Wrong. It was 20 minutes

QUESTION 8

Complete this song title: 'Sleeping On The Roof...'

"It's got a subtitle – I'm not exactly sure, but I think it's called 'Can We Keep The Severed Head Awake?'

Wrong. '(excerpt from 'Should We Keep The Severed Head Awake?')'

"Too much wordiness. You throw three or four different titles at songs and by the time you get done with it you're so in love with the stupid words!'"

QUESTION 9

Aside from a giraffe, what other animal appears in the video for 'This Here Giraffe'?

"Oh gosh... monkeys?"

Wrong. A black cat

"Ha ha ha! I remember us walking by the zoo sign but I didn't remember if we actually went in to the zoo. The cat was done at my house."

A giraffe, as seen by Lips drummer Richard

QUESTION 10

Complete this lyric: "Head burning up, chainsmoking/Everybody here is choking..."

"Is this a Flaming Lips lyric? I gotta say I don't remember."

Wrong. "...Shrunken heads are joking/And new-born skull is broke" from 'Charlie Manson Blues'

"Wow! I was talking to a kid yesterday about that song. He asked me about it and I said, 'I honestly can't remember anything about it except the song title.' That's kinda tricky but you got me."

Total Score

2/10

"Out of a potential 10, right? At least you can say I'm not very consumed by the bullshit!"

WORDS: MARK BEAUMONT PHOTOS: REX

COMING NEXT WEEK

THE ULTIMATE GLASTONBURY 2013 PREVIEW!

OUT WEDNESDAY JUNE 26

HALLELUJAH! THE GREATEST SHOW ON EARTH RETURNS. BUT...

WILL THE STONES REIGN SUPREME?

WHO MIGHT BE LINED UP TO PLAY A SECRET SET?

AND HOW SHOULD YOU LIVE EACH BRILLIANT DAY TO THE FULL?

PHIL WALLIS, DAN DENNISON, JOEY MALONEY

PLUS

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